JAMES MVRPHY, M.R.C.V.S.
GLASGOW.

THE

MANEGE.

Sylvestrem exuerint animum, cultuque frequenti
In quascunque voces artes, haud tarda Sequentur.

Virg.

W. Baillie 177

THE

HISTORY and ART

OF

HORSEMANSHIP.

By RICHARD BERENGER, Esq.

GENTLEMAN of the HORSE to HIS MAJESTY.

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THE

HISTORY AND ART

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HORSEMANSHIP.

CHAP. I.

Of the Horſeman's Seat.

THE principles and rules which have hitherto been given for the horſeman's ſeat are various, and even oppoſite, according as they have been adopted by different maſters, and taught in different countries; almoſt by each maſter in particular, and every nation, having certain rules and notions of their own. Let us ſee, however, if art can diſcover nothing to us that is certain and invariably true. The Italians, the Spaniards, the French, and, in a word, every country where riding is in repute, adopt each a poſture which is peculiar to themſelves; the founda-

tion of their general notions is, if I may ſo ſay, the ſame, but yet each country has preſcribed rules for the placing of the man in the ſaddle. This contrariety of opinions, which have their origin more in prejudice than in truth and reality, has given riſe to many vain reaſonings and ſpeculations; each ſyſtem having its followers, and, as if truth was not always the ſame and unchangeable, but at liberty to aſſume various and even oppoſite appearances; ſometimes one opinion prevailed, ſometimes another dazzled, inſomuch, that thoſe who underſtand nothing of the ſubject, but yet are deſirous of informing themſelves, by ſearching it to the bottom, have hitherto been loſt in doubt and perplexity.

There is, nevertheleſs, a ſure and infallible method, by the aſſiſtance of which it would be very eaſy to overturn all theſe ſyſtems; but, not to enter into a needleſs detail of the extravagant notions which the feat alone has given riſe to, let us trace it from principles, by ſo much the more ſolid, as their authority will be ſupported by the moſt convincing and ſelf-evident reaſons.

In order to ſucceed in an art where the mechaniſm of the body is abſolutely neceſſary, and where each part of the body has its proper functions, which are peculiar to that part; it is moſt certain that all and every part of the body ſhould be in a natural poſture. Were they in an imperfect ſituation, they would want that eaſe and freedom which is inſeparable from grace;

and as every motion which is conſtrained being falſe in itſelf, and incapable of juſtneſs, it is clear that the part ſo conſtrained and forced would throw the whole into diſorder, becauſe each part belonging to and depending upon the whole body, and the body partaking of the conſtraint of its parts, can never feel that fixed point, that juſt counterpoiſe and equality, in which alone a fine and juſt execution conſiſts.

It is not ſufficient then alone, in giving directions for the ſeat, to keep altogether to trivial and common rules, which may be followed or left at pleaſure; we ought to weigh and examine them with ſkill and judgment, in order to know how to apply them properly and ſuitably, as the ſhape and figure of the perſon to whom we undertake to give a ſeat will allow; for many motions and attitudes that appear eaſy and natural to one man, in another are aukward and ungraceful, whence all thoſe faults and difficulties which in many perſons have been thought inſuperable; whereas a little more knowledge, a little cloſer attention, would convert, in the ſame ſubject, an aukward and diſpleaſing appearance into an eaſy, natural, and graceful figure, capable of drawing the eyes even of judges themſelves. Indeed the objects to which a maſter, anxious for the advancement of his pupil, ſhould attend, are infinite. To little purpoſe will it be to keep the ſtricteſt eye upon all the parts and limbs of his pupil's body; in vain will he endeavour to remedy all the defects and faults which are found in the poſ-

ture of almoſt every ſcholar in the beginning, unleſs he is intimately acquainted with and appriſed of the cloſe dependence and connection that there is between the motions of one part of the body with the reſt; a correſpondence cauſed by the reciprocal action of the muſcles, which govern and direct them: unleſs, therefore, he is maſter of this ſecret, and has this clue to the labyrinth, he will never attain the end he propoſes, particularly in his firſt leſſons, upon which the ſucceſs of the reſt always depends.

Theſe principles being eſtabliſhed, let us reaſon in conſequence of them; we ſhall diſplay them with great force and clearneſs.

The body of a man is divided into three parts; two of which are moveable, the other immoveable.

The firſt of the two moveable parts is the trunk or body, down to the waiſt; the ſecond is from the knees to the feet; ſo that the remaining immoveable part is that between the waiſt and the knees.

The parts then which ought to be without motion, are the fork or twiſt of the horſeman and his thighs; now, that theſe parts ſhould be kept without motion, they ought to have a certain hold and center, if I may ſo ſay, to reſt upon, which no motion that the horſe can make can diſturb or looſen; this point or center is the baſis of the hold which the horſeman has upon his horſe, and is what is called the *Seat*: now if the ſeat is nothing elſe but this point or center, it muſt follow, that not only the grace, but the ſymmetry and true pro-

portion

portion of the whole attitude depends upon thoſe parts of the body that are immoveable.

Let the horſeman then place himſelf at once upon his twiſt, ſitting exactly in the middle of the ſaddle: let him ſupport this poſture in which the twiſt alone ſeems to ſuſtain the weight of the whole body, by moderately leaning upon his buttock; let his thighs be turned inward, and reſt flat upon the ſides of the ſaddle; and, in order to this, let the turn of the thighs proceed directly from the hips, and let him employ no force or ſtrength to keep himſelf in the ſaddle, but truſt to the weight of his body and thighs; this is the exact equilibre; in this conſiſts the firmneſs of the whole building, a firmneſs which young beginners are never ſenſible of at firſt, but which is to be acquired, and will always be attained, by exerciſe and practice.

I demand but a moderate ſtreſs upon the buttocks, becauſe a man that ſits full upon them can never turn his thighs flat upon the ſaddle; and the thighs ſhould always lie flat, becauſe the fleſhy part of the thigh being inſenſible, the horſeman would not otherwiſe be able to feel the motions of his horſe: I inſiſt that the turn of the thigh ſhould be from the hip, becauſe this turn can never be natural; but as it proceeds from the hollow of the hip-bone, I inſiſt further that the horſeman never avails himſelf of the ſtrength or help of his thighs, becauſe, beſides that they would then be leſs ſteady, the cloſer he preſſed them to the ſaddle, the more would be lifted above the ſaddle; and with reſpect to his

his buttocks and thighs, he ought always to be in the middle of the ſaddle, and ſit down full and cloſe upon it.

Having thus firmly placed the immoveable parts, let us paſs on to the firſt of the *Moveables*, which is, as I have already obſerved, the body or trunk, as far as to the waiſt. I comprehend in the body, or trunk, the head, the ſhoulders, the breaſt, the arms, the hands, the reins, and the waiſt of the horſeman.

The head ſhould be free, firm, and eaſy, in order to be ready for all the natural motions that the horſeman may make in turning it to one ſide or the other. It ſhould be firm, that is to ſay, ſtrait, without leaning to the right or left, neither advanced nor thrown back; it ſhould be eaſy, becauſe if otherwiſe, it would occaſion a ſtiffneſs, and that ſtiffneſs affecting the different parts of the body, eſpecially the back-bone, they would be without eaſe, and conſtrained.

The ſhoulders alone influence by their motions that of the breaſt, the reins and the waiſt.

The horſeman ſhould preſent or advance his breaſt; by that his whole figure opens and diſplays itſelf: he ſhould have a ſmall hollow in his reins, and puſh his waiſt forward to the pommel of the ſaddle, becauſe this poſition correſponds, and unites him to all the motions of the horſe. Now only throwing the ſhoulders back, produces all theſe effects, and gives them exactly in the degree that is requiſite; whereas, if we were to look for the particular poſition of each part ſeparately,

parately, and by itſelf, without examining the connection that there is been the motions of one part with thoſe of another, there would be ſuch a bending in his reins, that the horſeman would be, if I may ſo ſay, hollow backed; and as from that he would force his breaſt forward, and his waiſt towards the pommel of the ſaddle, he would be flung back, and muſt ſit upon the rump of the horſe.

The arms ſhould be bent at the elbows, and the elbows ſhould reſt equally upon the hips; if the arms were ſtraight, the conſequence would be, that the hands would be infinitely too low, or at much too great a diſtance from the body; and if the elbows were not kept ſteady, they would, of conſeqnence, give an uncertainty and ficklenefs to the hand, ſufficient to ruin it for ever.

It is true that the *Bridle*-hand is that which abſolutely ought to be ſteady and immoveable; and one might conclude from thence, that the left elbow only ought to reſt upon the hip; but grace conſiſts in the exact proportion and ſymmetry of all the parts of the body, and to have the arm on one ſide raiſed and advanced, and that of the other kept down and cloſe to the body, would preſent but an aukward and diſagreeable appearance.

It is this which determines the ſituation of the hand which holds the whip; the left-hand being of an equal heighth with the elbow; ſo that the knuckle of the little finger, and the tip of the elbow be both in a line;

line; this hand then being rounded neither too much nor too little, but juſt ſo that the wriſt may direct all its motions, place your right-hand, or the whip-hand, lower and more forward than the bridle-hand. It ſhould be lower than the other hand, becauſe if it was upon a *level* with it, it would reſtrain or obſtruct its motions; and were it to be higher, as it cannot take ſo great a compaſs as the bridle-hand, which muſt always be kept over againſt the horſeman's body; it is abſolutely neceſſary to keep the proportion of the elbows, that it ſhould be lower than the other.

The legs and feet make up that ſecond diviſion of what I call the moveable parts of the body.

The legs ſerve for two purpoſes; they may be uſed as aids or corrections to the animal. They ſhould then be kept near the ſides of the horſe, and in a line with the man's body; for being near the part of the horſe's body where his feeling is moſt delicate, they are ready to do their office in the inſtant they are wanted.

Moreover, as they are an appendix of the thighs, if the thigh is upon its flat in the ſaddle, they will by a neceſſary conſequence be turned juſt as they ought, and will infallibly give the ſame turn to the feet, becauſe the feet depend upon them, as they depend upon the thighs.

The toe ſhould be held a little higher than the heel, for the lower the toe is, the nearer the heel will be to the ſides of the horſe, and muſt be in danger of touching

ing his flank. Many perſons, notwithſtanding, when they raiſe their toe, bend and twiſt their ankle, as if they were lame in that part. The reaſon of this is very plain; it is becauſe they make uſe of the muſcles in their legs and thighs, whereas they ſhould employ only the joint of the foot for this purpoſe; a joint given by nature to facilitate all the motions of the foot, and to enable it to turn to the right or left, upwards or downwards.

Such is, in ſhort, the mechanical diſpoſition of all the parts of the horſeman's body. I will enlarge no farther upon a ſubject treated on already ſo amply by every writer; it is needleſs to write what has been already handled. I have had no other deſign in this chapter, than to give an idea of the correſpondence that there is between all the parts of the body, becauſe it is only by a juſt knowledge of this mutual relation of all the different parts, that we can be enabled to preſcribe rules for giving that true and natural ſeat, which is not only the principle of juſtneſs, but likewiſe the foundation of all grace in the horſeman.

CHAP. II.

Of the Hand and its Effects.

THE knowledge of the different characters, and the different natures of horſes, together with the vices and imperfections, as well as the exact and juſt proportions of the parts of a horſe's body, is the

foundation upon which is built the theory of our art but this theory will be uſeleſs, and even unneceſſary, if we are not able likewiſe to carry it into execution.

This depends chiefly upon the goodneſs and quickneſs of feeling; and in the delicacy which nature alone can give, and which ſhe does not always beſtow. The firſt ſenſation of the hand conſiſts in a greater or leſs degree of fineneſs in the touch or feeling. All of us are equally furniſhed with nerves, from which we have the ſenſe of feeling; but as this ſenſe is much more ſubtle and quick in ſome perſons than in others, it is impoſſible therefore to give a preciſe definition of the exact degree of feeling in the hand, which ought to communicate, and anſwer to the ſame degree of feeling in the horſe's mouth; becauſe there is as much difference in the degrees of feeling in men as there is in the mouths of horſes.

I ſuppoſe then a man, who is not only capable to judge of the qualities of a horſe's mouth by theory, but who has likewiſe by nature that fineneſs of touch which helps to form a good hand; let us ſee then what the rules are that we muſt follow, in order to make it perfect, and by which we muſt direct all its operations.

A horſe can move four different ways; he can advance, go back, turn to the right, and to the left; but he can never make theſe different motions, unleſs the hand of the rider permits him, by making four other motions, which anſwer to them; ſo that there are five different poſitions for the hand.

The firſt is that general poſition from which proceed, and indeed ought to proceed, the other four.

Hold your hand three fingers breadth from your body, as high as your elbow, in ſuch a manner that the joint of your little finger be upon a right line with the tip of the elbow; let your wriſt be ſufficiently rounded, ſo that your knuckles may be kept directly above the neck of your horſe; let your nails be exactly oppoſite your body, the little finger nearer to it than the others, your thumb quite flat upon the reins, which you muſt ſeparate by putting your little finger between them, the right rein lying upon it: this is the firſt and general poſition.

Does your horſe go forwards, or rather would you have him go forwards? Yield to him your hand, and for that purpoſe turn your nails downwards, in ſuch a manner as to bring your thumb near your body; remove your little finger from it, and bring it into the place where your knuckles were in the firſt poſition, keeping your nails directly above your horſe's neck: this is the ſecond.

Would you make your horſe go backwards? quit the firſt poſition; let your wriſt be quite round; let your thumb be in the place of the little finger in the ſecond poſition, and the little finger in that of the thumb; turn your nails quite upwards, and towards your face, and your knuckles will be towards your horſe's neck. This is the third.

Would you turn your horſe to the right? Leave the firſt poſition, carry your nails to the right, turning your hand upſide down, in ſuch a manner, that your thumb be carried out to the left, and the little fingers brought in to the right. This is the fourth poſition.

Laſtly, Would you turn to the left? quit again the firſt poſition; carry the back of your hand a little to the left, ſo that the knuckles come under a little, that your thumb may incline to the right, and the little finger to the left. This makes the fifth poſition.

Theſe different poſitions, however, alone are not ſufficient; we muſt be able to paſs from one to another with readineſs and order.

Three qualities are eſſentially neceſſary to the hand. It ought to be firm, gentle, and light. I call that a firm or ſteady hand whoſe feeling correſponds exactly with the feeling in the horſe's mouth, and which conſiſts in a certain degree of ſteadineſs, which conſtitutes that juſt correſpondence between the hand and the horſe's mouth, which every horſeman wiſhes to find.

An *eaſy* or *gentle hand* is that which, by relaxing a little of its ſtrength and firmneſs, eaſes and mitigates the degree of feeling between the hand and horſe's mouth, which I have already deſcribed.

Laſtly, A light hand is that which leſſens ſtill more the feeling between the rider's hand and the horſe's mouth, which was before moderated by the *gentle hand*.

The hand, therefore, with reſpect to theſe properties, muſt operate in part, and within certain degrees, and

and depends upon being more or leſs felt or yielded to the horſe, or with-held.

It ſhould be a rule with every horſeman not to paſs, at once, from one extreme to another, from a firm hand to a ſlack one; ſo that in the motions of the hand you muſt, upon no account, jump over that degree of ſenſation which conſtitutes the *eaſy* or *gentle* hand. Were you at once to go from a firm hand, or a ſlack one, you would then entirely abandon your horſe, you would ſurpriſe him, deprive him of the ſupport he truſted to, and precipitate him on his ſhoulders, ſuppoſing you do this at an improper time. On the contrary, were you to paſs from the ſlack to the tight rein, all at once, you muſt jirk your hand, and give a violent ſhock to the horſe's mouth; which rough and irregular motions would be ſufficient to falſify the firmeſt *appui*, and ruin a good mouth.

It is indiſpenſably neceſſary, therefore, that all its operations ſhould be gentle and light; and, in order to this, it is neceſſary that the *Wriſt* alone ſhould direct and govern all its motions, by turning and ſteering it, if I may ſo ſay, through every motion that it is to make.

In conſequence then of theſe principles, I inſiſt that the wriſt be kept ſo round that your knuckles may be always directly above the horſe's neck, and that your thumb be always kept flat upon the reins. In reality, were your wriſt to be more or leſs rounded than in the degree I have fixed, you could never work with your

your hand but by the means of your arm; and, beſides, it would appear as if it were lame; again, were your thumb not to be upon the flat of the reins, they would continually ſlip through the hand, and by being lengthened, would ſpoil the *appuy*; and, in order to recover them, you would be obliged every moment to raiſe your hand and arm, which would throw you into diſorder, and make you loſe that juſtneſs and order without which no horſe will be obedient, and work with readineſs and pleaſure.

It is, nevertheleſs, true that with horſes that are well dreſt, one may take liberties: theſe are nothing elſe but thoſe motions which are called deſcents of the hand; and theſe are made three different ways, either by dropping the knuckles directly, and at once, upon the horſes's neck, or by taking the reins in the right hand, about four finger's breadth above the left, and letting them ſlide through the left, dropping your right hand at the ſame time upon the horſe's neck, or elſe by putting the horſe under the button, as it is called; that is, by taking the end of the reins in your right-hand, quitting them intirely with your left-hand, and letting the end of them fall upon your horſe's neck. Theſe motions, however, which give a prodigious grace to the horſeman, never ſhould be made but with great caution, and exactly at the time when the horſe is quite *together*, and in the hand; and you muſt take care in counterbalancing, by throwing back your body, the weight of the horſe upon his haunches.

The

The *Appuy* being always in the ſame degree, would heat the mouth, would dull the ſenſe of feeling, would deaden the horſe's bars, and render them inſenſible and callous; this ſhews the neceſſity of continually yielding and drawing back the hand, to keep the horſe's mouth freſh and awake.

Beſides theſe rules and principles, there are others not leſs juſt and certain, ; but whoſe niceneſs and refinement is not the lot of every man to be able to taſte and underſtand. My hand being in the firſt poſition, I open the two middle fingers, I conſequently eaſe and ſlaken my right rein; I ſhut my hand, the right rein operates again, and reſumes the *Appuy*. I open my little finger, and carrying the end of it upon the right rein, I thereby ſlaken the left, and ſhorten the right; I ſhut my hand entirely, and open it immediately again, I thereby leſſen the degree of tenſion and force of the two reins at the ſame time; again I cloſe my hand not quite ſo much, but ſtill I cloſe it; it is by theſe methods, and by the vibration of the reins, that I unite the feeling in my hand with that in the horſe's mouth; and it is thus that I play with a fine and *made* mouth, and freſhen and relieve the two bars in which the feeling or *appuy* reſides.

It is the ſame with reſpect to the ſecond deſcent of the hand. My right-hand holds the reins; I paſs and ſlide my left-hand upon the reins, up and down, and in that degree of *appuy* of the *eaſy* and *ſlack* hand, by the means of which the horſe endeavours of himſelf

to

to preſerve the correſpondence and harmony of that mutual ſenſation between his mouth and the rider's hand, which alone can make him ſubmit with pleaſure to the conſtraint of the bit.

I have thus explained the different poſitions and motions of the hand. Let me ſhew now, in a few words, the *Effects* which they produce in horſemanſhip.

The hand directs the reins, the reins operate upon the branches of the bit; the branches upon the *Mouth-piece*, and the *Curb*; the mouth-pieces operate upon the bars, and the *Curb* upon the *Chin* of the horſe.

The right rein guides the horſe to the left, the left rein to the right. Would you go to the right? You paſs to the fourth poſition of the hand, that is, you carry and turn your nails to the right; now, in carrying thus your nails to the right, and reverſing your hand in ſuch a manner that your thumb points to the left, and your little finger being raiſed turns to the right; you, by this means, ſhorten your left rein: it is this left, therefore, that turns and guides the horſe to the right. Would you go to the left? paſs to the fifth poſition; you will carry the back of your hand to the left, ſo that your nails will be turned downward a little, your thumb will be to the right, the little finger to the left; this will ſhorten the right rein: the right rein, therefore, determines your horſe to the left.

I have already ſaid, that the effect which the mouth-piece has upon the bars, and of the curb upon the chin, depends upon the branches of the bit: when the

the branches riſe, or are turned upwards, the mouth-piece ſinks; and when the branches ſink, the mouth-piece riſes; ſo that when your horſe is going ſtraight forward, if you keep your hand low, and cloſe to your body, the mouth-piece then preſſes ſtronger upon the bars; and the chain or curb having, in conſequence, more liberty, acts leſs upon the beard. On the contrary, if you keep your hand high, a little forward, and conſequently a little out of the line of the end of the branches, the mouth-piece then ſinks, and the branches, of neceſſity, operate upon the curb, which preſſes then very ſtrongly upon the beard. Now, in order to place, and bring in your horſe's head, you muſt hold your hand low; and, in order to raiſe and lighten a horſe that weighs upon the hand, and carries his head too low, you muſt advance your hand a little, and keep it high.

Would you have your horſe go back, come to the third poſition? but take care to round your wriſt exactly, in order to work equally with both your reins; and by this means aid your horſe more effectually to go back ſtrait and balanced between your legs, which he could never do, if one rein were to operate ſtronger than the other.

There are particular caſes where the reins are ſeparated, and one held in each hand; it is uſual to ſeparate them, when you trot a young horſe, or when you are to work one who is diſobedient and reſiſts his rider; upon theſe occaſions, keep both your hands up-

on a level, low, and near your body. To turn to the right, uſe your right rein; to go to the left, uſe your left rein; but in order to make them have their effect, move your arm gently, turning it a little from your body, keeping your hand always low, and even near your boot.

Such are the principles upon which the perfection and juſtneſs of the aids of the hand depend; all others are falſe, and not to be regarded; experience has ſo much the more evinced the truth of this, as the new diſcoveries, which ſome people imagined they had lately made, have produced nothing but hands cold and unactive, without firmneſs, whoſe irregular and capricious motions ſerve only to render a horſe's mouth uncertain and fickle; and who, by their manner of holding them high, have ruined abſolutely the hocks of all the horſes that they have worked according to theſe abſurd notions.

CHAP. III.

Of Diſobedience in Horſes, and the Means to correct it.

DISOBEDIENCE in horſes is more frequently owing to want of ſkill in the horſeman, than proceeding from any natural imperfection in the horſe. In effect, three things may give riſe to it; ignorance, a bad temper, and an incapacity in the animal to do what

what is required of him. If a horſe is ignorant of what you expect him to do, and you preſs him, he will rebel; nothing is more common. Teach him then, and he will know; a frequent repetition of the leſſons will convert this knowledge into a habit, and you will reduce him to the moſt exact obedience.

If he refuſes to obey, this fault may ariſe either from a bad temper, dulneſs, or from too much malice and impatience; it often is the effect of the two firſt vices, ſometimes the reſult of all. In either or all theſe inſtances, recourſe muſt be had to rigour, but it muſt be uſed with caution; for we muſt not forget that the hopes of recompence have as great an influence over the underſtanding of the animal, as the fear of puniſhment perhaps, when he is not able to execute what you aſk of him. Examine him, ſomething may be amiſs in ſome part of his body, or perhaps in the whole body: he may be deficient, he may want ſtrength, or not be light enough; perhaps he is deficient in both: in ſhort, he reſiſts and rebels. Conſider whether he knows what he ſhould do, or not; if he is ignorant, teach him; if he knows, but cannot execute it through inability, endeavour to aſſiſt nature as far as you can by the help of art; but does he already know, and is he able too, and yet does he refuſe to obey? After having firſt tried every method that patience and lenity can ſuggeſt, compel him then by force and ſeverity.

It behoves then every horſeman, who would be perfect in his art, to know from whence the different ſorts

of defences and rebellion in horſes proceed; and this knowledge is by ſo much the more difficult to attain, as he muſt have penetration enough to diſtinguiſh if the cauſe of their rebellion is in their character and nature, or owing to any fault in the make and ſtructure.

The different natures of horſes are infinite, though there are certain general principles of which all, more or leſs, always partake.

A horſe may be imperfect and bad, from four cauſes; weakneſs, heavineſs in his make, want of courage, and ſloth.

Four qualities muſt conſpire to make a perfect horſe; ſtrength, activity, courage, and judgment.

The mixture of theſe different qualities occaſions the different natures and diſpoſitions of the creatures, according as he is formed, better or worſe; for it is from his temper, or rather from the harmony or unfitneſs of the parts and elements of which he is compoſed, that we are enabled to fix his character; it is, therefore, the part of every horſeman never to work but with diſcretion and caution, and to adopt his rules and leſſons to the nature and abilities of the horſe he undertakes, and which he ought to know.

A horſe may be difficult to be mounted; examine the ſource of this vice. It may be owing either to the ignorance, or the brutality of thoſe who have firſt had to do with him, or perhaps that the ſaddle may have hurt him, or elſe to a temper naturally bad. To what-

ever cauſe it may be owing, remember never to beat him; for inſtead of curing him, you would certainly confirm him in his vice; clap him gently when you approach him, ſtroke his head and mane, talk to him, and as you talk, clap the ſeat of the ſaddle; keep yourſelf ſtill all the while, put your foot only in the ſtirrup to encourage your horſe, without doing any more, in order to make him familiar, and to loſe all apprehenſion and fear when he is going to be mounted; by little, and by degrees, at laſt, he will let you mount him; you will immediately get down, and remount, and ſo ſucceſſively for ſeveral times together, without attempting to do any thing elſe; but ſend him back to the ſtable. If it happens that when you are upon him, he runs from the place where you got upon him, bring him to it immediately, keep him there ſome time, coax him, and ſend him away. The firſt leſſons ought to be well weighed, when you undertake to bring a young horſe to obedience, and to reclaim him from liberty to the ſubjection of the bridle, ſaddle, and the weight of his rider; ſo reſtrained, it is not ſurpriſing if he ſhould employ all his ſtrength againſt you in his own defence.

The generality of colts are difficult to be turned and guided as you would have them go: we ought not, however, to be ſurpriſed at this their firſt diſobedience. It muſt be imputed to the habit they acquire from their birth, of conſtantly following their dams; indulged in this liberty, and ſubjected all at once by the

the bit, it is but natural they ſhould rebel. There is no way of eradicating theſe firſt impreſſions, but by gentleneſs and patience. A horſeman who ſhould make uſe of force and correction, and employ it all at once upon a young horſe, would diſcourage and make him be vicious ever after. If, therefore, your horſe refuſes to go forward, you muſt lead another horſe before him; the perſon who rides the colt will try from time to time, and inſenſibly, to make the colt go abreaſt with him, and afterwards get before him. If being ſurpriſed at ſeeing the horſe no longer, he ſtops, or runs back, the rider muſt endeavour to drive him forward either by his voice, or ſome kind of ſlight inſtrument, or he that rides the other horſe may give him a ſtroke with the chambriere, in order to make him go forward; if theſe methods ſhould not ſucceed, he will go before him again with the other horſe; by degrees (for one leſſon will not be ſufficient) the colt will grow accuſtomed to it, and, at laſt, will go on of himſelf.

Moſt horſes who ſtart have ſome defect in their ſight, which makes them fear to approach the object. The horſeman, upon theſe occaſions, inſtead of having recourſe to puniſhment, which often ſerves only to alarm the horſe, and extinguiſh his courage and vigour, ſhould firſt endeavour to lead him gently towards the object that terrifies him, either by encouraging him with his voice, or by cloſing his legs upon him, to make him go up to the object that terrifies

him. If he will not go towards it, you may give him the ſpurs, but with diſcretion; and by coaxing and careſſes, puſh him towards it inſenſibly. Severe correction will never cure him of this fearful temper, which is a fault inherent in his nature; nor of any imperfection in his ſight, which is a diſorder belonging to him; but the habit of view and ſmelling may, in time, remedy the defects of nature.

If, notwithſtanding, you perceive that ſloth and malice are added to theſe faults, you muſt uſe, as you find it neceſſary, both mildneſs and ſevere correction; and you will beſtow them in proportion to the effect they produce. For the reſt, be careful never to ſurprize and alarm a young horſe which is ſhy, and apt to ſtart; never terrify him with what he moſt fears; never beat him in order to make him come up to an object of which he is afraid; accuſtom him by degrees to it, and have patience; the fear of puniſhment does often times more harm, and is more dreaded by him than the very object which firſt alarmed him.

There are ſome horſes who are ſtruck with ſuch terror at the ſight of a ſtone, or wooden-bridge, at the ſound and echo of the hollow part of it, that they will fling themſelves headlong into the water, without the rider's being able to reſtrain him. They are to be cured of this apprehenſion, by covering the pavement of their ſtall with wooden planks, between two or three feet high. The horſe ſtanding conſtantly upon them, his feet will make the ſame noiſe as they do when he

goes

goes over a bridge; and he will, of courſe, grow familiar to the ſound, and loſe all apprehenſion of it.

To accuſtom them likewiſe to the noiſe of the water running under the bridge, lead him to a mill, fix two pillars directly over againſt the wheels, and tie your horſe conſtantly for two hours together, ſeveral times in the day. Having done this, bring him back to the bridge, and let an old horſe that is not afraid go before him upon the bridge, by degrees you will find him go over a bridge as readily and quietly as if he had never had the leaſt apprehenſion.

For horſes that are addicted to lie down in the water, you muſt provide yourſelf with two little leaden balls, and tie them to a piece of pack-thread, and, in the moment that he is lying down, you muſt drop theſe into his ears; and if he riſes inſtantly, or forbears to lie down, draw them back; but this method is not leſs ſure than that of breaking a flaſk filled with water upon his head, and letting the water run into his ears.

Fire, ſmoke, the ſmell of gun-powder, the noiſe of guns, or other arms, naturally ſurpriſe and frighten a horſe. There are few that will come near fire, or paſs by it without difficulty. There are many occaſions, however, wherein it is neceſſary; it is therefore proper to accuſtom your horſe to it. In the firſt place, begin with your horſe by letting him ſee it, and for that purpoſe tie him between two pillars, and hold before him, at about thirty paces diſtant, a burning whiſp of ſtraw;

ſtraw; this ſhould be continued for ſome days together, repeating it ſeveral times each day. Let the perſon who holds the brand advance towards the horſe ſtep by ſtep; and let him take care to advance, or ſtop, often, as he perceives the horſe is moved, or leſs frightened, who, in a ſhort time, will be emboldened, and no longer afraid of the fire. After this, get upon him, carry him ſlowly, and as it were inſenſibly, towards the brand, the perſon who holds it taking care not to ſtir; if your horſe comes up to it without being frightened, let the man on foot walk on, and let the horſe follow the fire. Would you bring your horſe to go acroſs a fire, lay upon the ground ſome ſtraw about half burnt *out*, and he will paſs over it.

With reſpect to the noiſe of arms and drums, let your horſe hear them before you give him his oats; do this regularly every day, for ſome time, and he will be ſo uſed to them as not to mind them.

A horſe is ſaid to be *entier*, in its natural ſenſe whole, entire; and, in the figurative meaning, obſtinate, ſtubborn, opinionated, to that hand to which he refuſes to turn. A hurt in his foot, leg, or ſhoulder, may often be the cauſe of his refuſing to turn to that ſide where he feels any pain. A hurt in his reins, or haunches, a curb or ſpaving, which, by hindering him to bend, and reſt upon his hocks, may make him guilty of this diſobedience. Art can do little towards curing theſe evils; conſequently, a horſe ſo affected will never dreſs well, becauſe he never can be made ſupple

and ready; beſides, every horſe is naturally inclined to go to one hand more than the other, and then he will go to that hand on which he finds himſelf the weakeſt, becauſe *with the ſtrongeſt he can turn more eaſily.*

They may likewiſe refuſe to turn from ſome defect in their ſight, natural or accidental. I have tried a method to remedy this vice, which has anſwered very well. I have put a lunette upon the ailing eye, and as his fault was owing to his eye, the horſe began by degrees to go to that hand to which before he had refuſed to turn; after this, I made two little holes in the lunette; I enlarged them afterwards, and the eye of the horſe being thus inſenſibly accuſtomed to receive the light, and he to turn to that hand, he no longer refuſed; and I exerciſed him in this manner from time to time, in order to confirm him in his obedience. I have ſaid that there is no horſe who is not by nature inclined to go better to one hand than the other; their inclination more generally carries them to the left than to the right. Some people impute this preference to the manner in which the foal lies in its dam's belly, and pretend that even then it is entirely bent and turned to the left; others inſiſt that horſes lie down generally upon their right-ſide, and from thence contract a habit to turn their heads and necks to the left. But not to regard theſe groundleſs notions, it is eaſier and more natural to believe that this habit is owing entirely to uſe, and the manner in which they are treated by thoſe who firſt have had the care of them. The

halter,

halter, the bridle, the ſaddle, and the girths, are all put on, and tied on the left-ſide; when they are rubbed or curried, the man ſtands on their left-ſide; the ſame when they are fed; and when they are led out, the man holds them in his right-hand, conſequently their head is pulled to the left; here are a chain of reaſons ſufficient to induce us to believe, that if they are readier to turn to one hand than the other, it is owing to a habit and cuſtom which we ourſelves have given them.

We ſeldom meet with horſes that are readier to turn to the right-hand than the left; and when it ſo happens, it often times denotes an ill temper; it demands much time and pains to cure them of this fault.

Note. It is not proper to uſe ſevere correction to make a horſe obey who refuſes to turn to one hand; if he is cold and dull, he will loſe all his vigour and courage; if he is of an angry temper, hot, and briſk, you would make him deſperate and mad; work him then upon the principles of art, and purſue the method you think moſt likely to reform his ill habits, and reduce him to obedience. If he obſtinately refuſes to turn to one hand, begin the next leſſon by letting him go to his favourite hand a turn or two; finiſh him on the ſame hand, and by degrees you will gain him; whereas, were you to do otherwiſe, you might make him be ever after rebellious. A horſe that ſtrenuouſly reſiſts his rider, if he has vigour and courage after he is reduced and conquered, will, nevertheleſs, ſucceed in what you want of

him, provided he is under the direction of an able and knowing perſon, who underſtands the aids of the hands and legs, and their mutual harmony and correſpondence. Such a horſe is even preferable to one who never rebels, becauſe, in this laſt, nature may be deficient, if I may ſo expreſs myſelf, with reſpect to his want of ſtrength and reſolution.

In order to teach your horſe to turn to both hands, you muſt ſeparate your reins, as I have already mentioned; don't confine him too much, ſupport him moderately, ſo that you may eaſily draw his head to one ſide or the other, as you would have him go, and to give him the greater liberty to turn.

If he refuſes to obey, examine him; if he is by nature impatient, hot, and vicious, by no means beat him, provided he will go forward; becauſe being held in hand, and kept back a little, is puniſhment enough; if he ſtops, and tries to reſiſt, by running back, drive him forward with the chambriere.

The reſiſtance of a horſe whoſe mouth is faulty, diſcovers itſelf more in going forward than backward, and in forcing the hand. A horſe of this ſort ought never to be beat, he ought to be kept back, as I have juſt now ſaid; you muſt endeavour to give him a good and juſt apuy, and put him upon his haunches, in order to cure him of the trick of leaning upon his bit, and forcing the hand. If your horſe is heavy, never preſs or put him together, till you have lightened his fore-part, and put him upon his haunches, for fear of

throwing him ſo much upon his ſhoulders, that it may be very difficult afterwards to raiſe him. Take particular care to lighten every horſe that is heavy before, and has malice in his temper at the ſame time; for if you were to preſs him, he would reſiſt you through vice; in which caſe, by his want of ſtrength on one hand, and being heavy and unweildy on the other, you would be expoſed to evident danger.

A *reſtive* horſe is one that refuſes to go forward, who ſtanding ſtill in the ſame place, defends himſelf and reſiſts his rider in ſeveral different manners; it is much to be feared that one ſhould loſe all temper with ſuch a horſe, ſince it requires a great deal of patience to cure ſo capital a fault, and which perhaps, by habit and time, is ſo rooted in him as to be almoſt natural to him. Treat a horſe of this ſort, who has been too much conſtrained and tyrannized over, with the ſame lenity that you would ſhow to a young colt. The ſpurs are as improper to be uſed to one as the other; make uſe of your ſwitch, in order to drive him forward, as you will alarm him leſs, for the ſpurs ſurprize a horſe, abate his courage, and are more likely to make him reſtive, than oblige him to go forward, if he refuſes to do ſo.

There is likewiſe another method to puniſh a reſtive horſe, it is to make him go backward the moment he begins to reſiſt: theſe corrections often ſucceed; but the general rule is to puſh and carry your horſe forward, whenever he refuſes to advance, and continues in the ſame place, and defends himſelf either by turning

or flinging his croupe on one ſide or the other; and, for this purpoſe, nothing is ſo efficacious as to puſh him forward vigorouſly.

The moſt dangerous of all defences a horſe can make, is to riſe directly upon his hinder legs, and ſtand almoſt quite ſtrait, becauſe he runs a riſque of falling backward, and in that caſe the rider would be in danger of his life. People have endeavoured to correct this vice by a method of puniſhment, which might prove dangerous unleſs given in time, and with the greateſt exactneſs.

Whenever the horſe riſes ſtrait up, throw your body forward, and give him all the bridle; the weight of your body upon his fore-parts will oblige him to come down; in the minute that his fore-feet are coming to the ground, give him both the ſpurs firm, and as quick at you can. Theſe aids and corrections, however, muſt be given with the greateſt caution and exactneſs; for were you to give him the ſpurs when he is in the air, he would fall over, whereas if you watch the time ſo as not to ſpur him, but when he is coming down, and his fore-feet near the ground, it is then impoſſible he ſhould fall backward, for then his balance is deſtroyed, and he is upon all his legs again, and cannot riſe without firſt touching the ground, and taking his ſpring from thence: if, therefore, you give him the ſpurs before he is in a ſituation to riſe again, you will puniſh him, and drive him forward at the ſame time.

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This defence is ſtill more dangerous in horſes who are of a fiery temper, and weak in their haunches at the ſame time. Theſe are continually apt to riſe; and whatever precautions the rider may take, he is in continual danger of their coming over: the way to correct them is this; tie your horſe between the pillars very ſhort, put on a good caveſon of cord, and don't ſuffer him to be mounted. Prick him upon the buttock with a ſpur, or ſharp piece of iron, in order to make him ſtrike out behind; encourage him when he kicks, and continue to make him kick, encouraging him from time to time, when he obeys; do this for a quarter of an hour every day. When you perceive that he begins to kick the moment after you ſo prick him, without waiting till he feels it, get upon him, hold your reins long, prick him, and let a man ſtand by and prick him at the ſame time; encourage him when he kicks, and continue to prick him, to make him do it, till he will kick readily only at the offer you make of pricking him: he ought to be brought to this point in five or ſix days. After this, take him out of the pillars, mount him, and trot him in the longe, and make him kick by pricking him behind: after that, let him walk two or three ſteps, then make him kick again, and ſo work him by degrees. Put him to the gallop, and if he offers to riſe, prick him behind, and make him kick; nothing excels this method, to break a horſe of this terrible and dangerous vice.

Thoſe horſes who are ſubject to kick, either when they go forward, or ſtand ſtill, muſt be kept much together, or held in cloſely, to make them go backward, and you will cure them of this vice.

To reſume our ſubject, all horſes are, by nature, rather aukward than nervous and ſtrong; fearful than bold; hot and fretful than miſchievous or ill tempered. Whenever they grow deſperate, and abſolutely ungovernable, it is often more to avoid the extreme pain which they feel, or expect to feel, from too great a conſtraint, than merely to reſiſt the horſeman. Arm yourſelf then with great patience; keep ſuch horſes as are of a fiery and fretful diſpoſition rather in awe than in abſolute ſubjection; they are naturally fearful and apt to be alarmed; and violent correction and force would diſhearten and make them quite deſperate. Such as are of a hot and impetuous temper, are generally timid and malicious; endeavour, therefore, to prevent the diſorders they would commit, for lenity and good uſage would never reduce them to obedience; and ſeverity would make them lifeleſs and jadiſh. In fine, let your leſſons be ſhort, eaſy, and often repeated, to horſes of a cold and heavy diſpoſition, becauſe they have no memory, and want both reſolution and ſtrength. In a word, never depart from this great maxim; always to obſerve a juſt medium between too indulgent a lenity and extreme ſeverity: work your horſe according to his ſtrength and capacity; give your leſſons in proportion

tion to his memory, and diſpenſe your puniſhments and rewards ſuitably to his courage and diſpoſition.

CHAP. IV.

Of the Trot.

WHEN a horſe trots, his legs are in this poſition, two in the air, and two upon the ground, at the ſame time croſswiſe; that is to ſay, the near-foot before, and the *off*-foot behind, are off the ground, and the other two upon it, and ſo alternately of the other two. This action of his legs is the ſame as when he walks, except that in the trot his motions are more quick. All writers, both ancient and modern, have conſtantly aſſerted the trot to be the foundation of every leſſon you can teach a horſe: there are none, likewiſe, who have not thought proper to give general rules upon this ſubject; but none have been exact enough to deſcend into a detail of particular rules, and to diſtinguiſh ſuch caſes as are different, and admit of exceptions, though ſuch often are found from the different make and tempers of horſes, as they happen to be more or leſs ſuited to what they are deſtined; ſo that by following their general maxims, many horſes have been ſpoiled, and made heavy and aukward, inſtead of becoming ſupple and active; and as much miſchief has been occa-

ſioned by adopting their principles, although juſt, as if they had been ſuggeſted by ignorance itſelf.

Three qualities are eſſentially neceſſary to make the trot uſeful. It ought to be *extended*, *ſupple*, and *even*, or *equal*. Theſe three qualities are related to, and mutually depend upon each other; in effect, you cannot paſs to the ſupple trot, without having firſt worked upon the extended trot; and you can never arrive at the even and equal trot without having practiſed the ſupple.

I mean by the extended, that trot in which the horſe trots out without retaining himſelf, being quite ſtrait, and going directly forwards: this, conſequently, is the kind of trot with which you muſt begin; for before any thing elſe ought to be meditated, the horſe ſhould be taught to embrace and cover his ground readily, and without fear.

The trot, however, may be extended without being ſupple; for the horſe may go directly forward, and yet not have that eaſe and ſupplenefs of limb which diſtinguiſhes and characteriſes the *ſupple*. I define the *ſupple* trot to be that in which the horſe, at every motion that he makes, bends and plays all his joints; that is to ſay, thoſe of his ſhoulders, his *knees*, and feet, which no colts, or raw horſes, can execute who have not had their limbs ſuppled by exerciſe, and who always trot with a ſurpriſing ſtiffneſs and aukwardneſs, without the leaſt ſpring or play in their joints. The *even* or *equal* trot is that wherein the horſe makes all his limbs and joints move ſo equally and exactly, that his

his legs never cover more ground one than the other, nor at one time more than another. To do this, the horſe muſt of neceſſity unite and collect all his ſtrength, and, if I may be allowed the expreſſion, diſtribute it equally through all his joints.

To go from the *extended* trot to the *ſupple*, you muſt gently, and by degrees, hold in your horſe; and when by exerciſe he has attained ſufficient eaſe and ſuppleneſs to manage his limbs readily, you muſt inſenſibly hold him in ſtill more and more, and by degrees you will lead him to the *equal* trot.

The trot is the firſt exerciſe to which a horſe is put; this is a neceſſary leſſon, but if given unſkilfully, it loſes its end, and even does harm.

Horſes of a hot and fretful temper have generally too great a diſpoſition to the *extended* trot; never abandon theſe horſes to their will, hold them in, pacify them, moderate their motions by retaining them judiciouſly, their limbs will grow ſupple, and they will acquire, at the ſame time, that union and equality which is ſo eſſentially neceſſary.

If you have a horſe that is heavy, conſider if this heavineſs, or ſtiffneſs of his ſhoulders or legs, is owing to a want of ſtrength, or of ſuppleneſs; whether it proceeds from his having been exerciſed unſkilfully too much, or too little. If he is heavy, becauſe the motions of his legs and ſhoulders are naturally cold and ſluggiſh, though, at the ſame time, his limbs are good, and his ſtrength is only confined and ſhut up, if I

may ſo ſay, a moderate, but continual, exerciſe of the trot will open and ſupple his joints, and render the action of his ſhoulders and legs more free and bold; hold him in the hand and ſupport him in his trot, but take care to do it ſo as not to check or ſlacken his pace; aid him, and drive him forward, while you ſupport him; remember, at the ſame time, that if he is loaded with a great head, the continuation of the trot will make his appuy hard and dull, becauſe he will by this means abandon himſelf ſtill more, and weigh upon the hand.

All horſes that are inclined to be *ramingue* ſhould be kept to the *extended* trot. Every horſe who has a tendency to be ramingue, is naturally diſpoſed to unite himſelf, and collect all his ſtrength; your only way with ſuch horſes, is to force them forward; in the inſtant that he obeys and goes freely on; retain him a little, yield your hand immediately after, and you will find ſoon that the horſe, of himſelf, will bend his joints, and go united and equally.

A horſe of a ſluggiſh and cold diſpoſition, which has, nevertheleſs, ſtrength and bottom, ſhould likewiſe be put to the *extended* trot. As he grows animated, and begins to go free, keep him together, by little and little, in order to lead him inſenſibly to the *ſupple* trot; but if, while you keep him together, you perceive that he ſlackens his action, and retains himſelf, give him the aids briſkly, and puſh him forward, keeping him, nevertheleſs, gently in hand;

hand; by this means he will be taught to trot freely, and *equally* at the ſame time.

If a horſe of a cold and ſluggiſh temper is weak in his legs and reins, you muſt manage him cautiouſly in working him in the trot, otherwiſe you will enervate and ſpoil him. Beſides, in order to make the moſt of a horſe who is not ſtrong, endeavour to give him wind, by working him ſlowly, and at intervals, and by encreaſing the vigour of his exerciſe by degrees; for you muſt remember that you ought always to diſmiſs your horſe before he is ſpent, and overcome with fatigue; never puſh your leſſons too far, in hopes of ſuppling your horſe's limbs by the trot; inſtead of this, you will falſify and harden his appuy, which is a caſe that happens but too frequently.

Farther, it is of importance to remark, that you ought at no time, neither in the *extended*, *ſupple*, or *equal* trot, to confine your horſe in the hand, in expectation of raiſing him, and fixing his head in a proper place. If his appuy be full in the hand, and the action of his trot ſhould be checked and reſtrained by the power of the bridle, his bars would very ſoon grow callous, and his mouth be hardened and dead; if, on the contrary, he has a fine and ſenſible mouth, this very reſtraint would offend and make him uneaſy; you muſt endeavour then, as has already been ſaid, to give him, by degrees, and inſenſibly, the true and juſt appuy, to place his head, and form his mouth by ſtops and half-ſtops; by ſometimes moderating and reſtraining him with a

gentle and light hand, and yielding it to him immediately again, and by ſometimes letting him trot without feeling the bridle at all.

There is a difference between horſes who are *heavy* in the *hand*, and ſuch as endeavour *to force it*. The firſt ſort lean and throw all their weight upon the hand, either as they happen to be weak, or too heavy and clumſy in their fore-parts, or from having their mouths too fleſhy and groſs, and conſequently dull and inſenſible. The ſecond pull againſt the hand, becauſe their bars are hard, lean, and generally round: the firſt may be brought to go equal, and upon their haunches, by means of the trot and ſlow gallop; and the other may be made light and active by art, and by ſettling them well in their trot, which will alſo give them ſtrength and vigour. Horſes of the firſt ſort are generally ſluggiſh; the other kind are, for the moſt part, impatient and diſobedient, and, upon that very account, more dangerous and incorrigible.

The only proof, or rather the moſt certain ſign, of your horſe's trotting well, is, that when he is in his trot, and you begin to preſs him a little, he offers to gallop.

After having trotted your horſe ſufficiently upon a ſtraight line, or directly forwards, work him upon circles; but before you put him to this, walk him gently round the circle, that he may apprehend and know the ground he is to go over. This being done, work him in the trot. A horſe that is loaded before, and heavily made, will find more pains and difficulty in uniting his ſtrength, in order

order to be able to turn, than in going ſtrait forward. The action of turning tries the ſtrength of his reins, and employs his memory and attention; therefore let one part of your leſſons be to trot them ſtrait forward; finiſh them in the ſame manner, obſerving that the intervals between the ſtops (which you ſhould make very often) be long, or ſhort, as you judge neceſſary: I ſay, you ſhould make frequent ſtops, for they often ſerve as a correction to horſes that abandon themſelves, force the hand, or bear too much upon it in their trot.

There are ſome horſes who are ſupple in their ſhoulders, but which nevertheleſs abandon themſelves; this fault is occaſioned by the rider's having often held his bridle-hand too tight and ſtrait in working them upon large circles: to remedy this, trot them upon one line or tread, and very large; ſtop them often, keeping back your body and outward leg, in order to make them bend and play their haunches.

The principal effects then of the trot are to make a horſe light and active, and to give him a juſt appuy. In reality, in this action, he is always ſupported on one ſide by one of his fore-legs, and on the other by one of his hind-legs: now the fore and hind parts being equally ſupported croſswiſe, the rider cannot fail of ſuppling and looſening his limbs, and fixing his head; but if the trot diſpoſes and prepares the ſpirits and motions of a ſinewy and active horſe, for the juſteſt leſſons, if it calls out and unfolds the powers and ſtrength of the animal, which before were buried and ſhut up, if I may uſe the expreſſion,

expreſſion, in the ſtiffneſs of his joints and limbs; if this firſt exerciſe to which you put your horſe is the foundation of all the different airs and maneges, it ought to be given in proportion to the ſtrength and vigour of the horſe.

To judge of this, you muſt go farther than mere outward appearances. A horſe may be but weak in the reins, and yet execute any air, and accompany it with vigour, as long as his ſtrength is united and entire; but if he becomes diſunited, by having been worked beyond his ability in the trot, he will then *falter* in his air, and perform it without vigour or grace.

There are alſo ſome horſes which are very ſtrong in the loins, but who are weak in their limbs; theſe are apt to retain themſelves, they *bend and ſink* in their trot, and go as if they were afraid of hurting their ſhoulders, their legs, or feet. This irreſolution proceeds only from a natural ſenſe they have of their weakneſs. This kind of horſes ſhould not be too much exerciſed in the trot, nor have ſharp correction; their ſhoulders, legs, or hocks, would be weakened and injured; ſo that learning in a little time to hang back, and abandon themſelves on the appuy, they would never be able to furniſh any air with vigour and juſtneſs.

Let every leſſon then be well weighed: the only method by which ſucceſs can be inſured, is the diſcretion you ſhall uſe in giving them in proportion to the ſtrength of the horſe, and from your ſagacity in deciding upon what air or manege is moſt proper for him,

to

to which you muſt be directed, by obſerving which ſeems moſt ſuited to his inclination and capacity.

I finiſh this chapter by deſcribing the manner of trotting a colt who has never been backed. Put a plain ſnaffle in his mouth; fit a caveſon to his noſe, to the ring of which you will tie a longe of a reaſonable length. Let a groom hold this longe, who, having got at ſome diſtance from the colt, muſt ſtand ſtill in the middle of the circle which the horſe will make. Let another follow him with a long whip, or chambriere, in his hand. The colt being alarmed, will be forced to go forward, and to turn within the length of the cord. The groom muſt hold it tight in his hand; by this means he will draw *in*, or towards the center, the head of the colt, and his croupe will of conſequence be without the circle.

In working a young horſe after this manner, do not preſs or hurry him. Let him walk firſt, afterwards put him to the trot. If you neglect this method, his legs will be embarraſſed; he will lean on one ſide, and be more upon one haunch than the other; the inner forefoot will ſtrike againſt the outer one, and the pain which this will occaſion will drive him to ſeek ſome means of defence, and make him diſobedient. If he refuſes to trot, the perſon who holds the chambriere will animate him, by hitting him, or ſtriking the ground with it. If he offers to gallop inſtead of trotting, the groom muſt ſhake or jirk the cord that is tied to the caveſon, and he will fall into his trot.

In this leſſon, one may decide more readily upon the nature, the ſtrength, the inclination, and carriage of the horſe, than one can of a horſe that has already been rode, as it is more eaſy to conſider and examine all his motions; whereas, when he is under his rider, being naturally inclined to reſiſt at firſt, to free himſelf from reſtraint, and to employ all his ſtrength and cunning to defend himſelf againſt his rider, it is morally impoſſible to form a true judgment of his diſpoſition and capacity.

CHAP. V.

Of the Stop.

THE moſt certain method to unite and aſſemble together the ſtrength of a horſe, in order to give him a good mouth, to fix and place his head as well as to regulate his ſhoulders, to make him light in the hand, and capable of performing all ſort of airs, depends entirely upon the perfection and exactneſs of the *Stop*.

In order to form or mark the ſtop juſtly, you muſt quicken him a little, and in the inſtant that he begins to go faſter than the uſual cadence, or time of his pace, approach the calfs of your legs, immediately afterwards fling back your ſhoulders, always holding your bridle

more

more and more tight, till the ſtop is made, aiding the horſe with the calfs of your legs, in order to make him bend and play his haunches.

By varying the times of making your ſtops, and the places where you make them, you will teach your horſe to obey exactly the hand and heel, which is the end that every one ſhould propoſe to attain, in every kind of exerciſe of the manege: with a raw and young horſe, make but very few ſtops, and when you make them, do it by degrees, very gently, and not all at once; becauſe nothing ſo much ſtrains and weakens the hocks of a ſtiff and aukward horſe, as a ſudden and rude ſtop.

It is agreed by every body, that nothing ſo much ſhews the vigour and obedience of a horſe, as his making a beautiful and firm ſtop at the end of a ſwift and violent career. There are, however, many horſes that have a good deal of vigour and agility, who cannot ſtop without feeling pain, while there are others who are not ſo ſtrong and active who ſtop very eaſily; the reaſon of this is plain. In the firſt place, the facility of ſtopping depends upon the natural aptneſs and conſent of the horſe: in the next place, his make and the proportions which the different parts of his body have to each other, muſt be conſidered; therefore, we muſt meaſure the merit of a ſtop, by the ſtrength and temper of the horſe, by the ſteadineſs of his head and neck, and the condition of his mouth and haunches.

It will be in vain to look for the juſtneſs and perfection of the ſtop in a horſe that is any ways defective; the bars being too delicate, or too hard, a thick tongue, the channel of his mouth narrow, the thropple confined, neck ſhort, fore-hand heavy, or too low, reins weak, or too ſtiff, too much heat, or too much phlegm in his temper, or ſluggiſhneſs; here are a number of faults not eaſy to be corrected.

A horſe, though he is ſtrong in his ſhoulders, in his legs, and reins; yet, if he is low before, will have much difficulty to collect himſelf upon his haunches ſo as to make a good ſtop; on the contrary, if his ſhoulders and neck are high and raiſed, he will have the greater part of the qualities requiſite to it.

A horſe who is long in the back generally ſtops very aukwardly, and without keeping his head ſteady. A horſe that is ſhort and truſſed, with a thick neck, generally ſtops upon his ſhoulders. The firſt finds too much difficulty to collect his ſtrength ſo ſuddenly, in order to put himſelf upon his haunches; and the other is not able to call it out and diſtribute it with vigour through all his limbs. In effect, when a horſe gallops, the ſtrength of his reins, of his haunches, and hocks, is all employed in puſhing the whole machine forwards; and that of his ſhoulders and fore-legs to ſupport the action: now the force of his hinder-parts being thus violently agitated, and approaching too near that which lies in the fore-parts, a ſhort bodied horſe cannot find all at once that counterpoiſe, that

that juſt equilibre which characteriſes a beautiful ſtop.

A horſe which cannot ſtop readily, miſemploys very often his ſtrength in running; examine him, and you will find that he abandons himſelf entirely upon his ſhoulders. Conſider, likewiſe, the proportions of his neck, and his thropple, the condition of his feet, the make of his reins and hocks; in ſhort, apply yourſelf to the diſcovery of his temper, character, and humour.

That horſe whoſe neck is *hollow*, or *ewe-necked*, inſtead of balancing himſelf upon his haunches, will arm himſelf againſt his cheſt, and will thereby make his ſtop harſh and diſagreeable: weak feet, hocks that give him pain, will make him hate the ſtop; he will either endeavour to avoid it, or he will make it with fear; ſo that he will be totally abandoned upon the appuy. If he carries his noſe high, and is hollow backed at the ſame time, it will be impoſſible for him to unite, and put himſelf together, ſo as to be ready, and to *preſent* his front, if I may be allowed the word, to the ſtop; becauſe the ſtrength of the nape of the neck depends upon the chine, and his powers being thus diſunited and broken, he will make his ſtop upon his ſhoulders.

There is another ſort of horſes who, in hopes of avoiding the conſtraint of ſtopping upon their haunches, plant themſelves upon their two hind-legs; yield the hand to them in the inſtant, and preſs them forward,

you

you will inſenſibly correct them of this defence, which happens only in caſes where you ſtop them upon declining, or uneven ground.

There are many people who, imagining they can unite their horſes by the means of making a great number of precipitate ſtops, take little heed whether the creature which they undertake is too weak, or has ſtrength ſufficient for his taſk. The horſe who, though ſtrong, has ſuffered in his chine in making his firſt ſtop, will meditate a defence in his ſecond or third. This will be to prevent the rider in his deſign; and being alarmed at the ſlighteſt motion of the hand, he will ſtop all at once, leaning with all his force upon his ſhoulders, and lifting up his croupe, which is a capital fault, and not eaſy to be remedied.

Thus it may happen that an horſe may make his ſtops very defectively, either from ſome natural or accidental fault in different parts of his body, or it may be owing to the unſkilfulneſs and ignorance of the rider, or the effect of faults and bad leſſons altogether. Principles that are true and juſt will aſſiſt and reform nature; but a bad ſchool gives birth to vices and defences that are often not to be conquered. It behoves us then to follow with exactneſs thoſe leſſons which are capable of bringing an horſe to form a perfect ſtop; that is to ſay, to ſuch a point as to be able to make his ſtop ſhort, firm, and in one time, and in which he collects and throws his ſtrength equally upon his haunches and hocks, widening and *anchoring*, if I may ſo ſay, his two

hind-feet exactly even on the ground; in ſuch a manner, that one does not ſtand before the other, but both be in a line.

It would be a proof of great ignorance, to undertake to reduce a horſe to the juſtneſs of the ſtop, before he had been worked and puſhed out in the trot and gallop to both hands, or before he was ſo ready as to never refuſe to launch out immediately upon a full gallop; for if he ſhould happen to be reſtive, ſhould diſobey the ſpurs, or refuſe to turn to either hand, the means that muſt be then uſed to fix his head, would contribute towards confirming him in one or other of theſe vices.

If your horſe has not readily obeyed in making his ſtop, make him go backwards; it is a proper puniſhment for the fault. If in ſtopping he toſſes up his noſe, or forces the hand; in this caſe, keep your bridle-hand low and firm, and your reins quite equal; give him no liberty, preſs upon his neck with your right-hand, till he has brought down his noſe, and then immediately give him all his bridle; this is the ſureſt method to bring him into the hand.

To compel a horſe to ſtop upon his haunches, nothing is ſo efficacious as a little ſloping ground; it is of ſervice to exerciſe ſuch horſes as are naturally too looſe in their paces, who are heavy, and apt to abandon themſelves upon the hand; by this means they will become light before. You muſt, nevertheleſs, examine, if his feet, his reins, his ſhoulders, and legs, are

are ſufficiently able to bear it; for, otherwiſe, your horſe would ſoon be ſpoiled. The whole, therefore, depends, in this caſe, as in all others, upon the ſagacity and experience of the horſeman.

When a horſeman puts his horſe to the ſtop in ſuch a place as I have mentioned, he ſhould put the ſtreſs of his aids rather in his thighs and knees, than in the ſtirrups. One of the moſt trying leſſons to which an horſe can be put, is to ſtop him, and make him go backward up hill; therefore, upon theſe occaſions, you muſt caſe the fore-parts of the horſe as much as you can, and throw your whole weight upon the hinder. We have already ſaid, that there are ſome horſes which, from weakneſs in their make, can never be brought to form a juſt and beautiful ſtop. There are others, likewiſe, who are apt to ſtop too ſuddenly and ſhort upon their ſhoulders, though otherwiſe naturally too much raiſed before, and too light. Theſe employ all their powers, in order to ſtop all at once, in hopes either of putting an end to the pain they feel from the rudeneſs of the ſtop, or elſe, perhaps, that ſome defect of ſight makes them apprehend they are near ſomething that they fear; for almoſt all horſes blind of one eye only, or of both, ſtop with the greateſt readineſs. Take care never to make theſe ſort of horſes go backward; on the contrary, ſtop them ſlowly, and by degrees, in order to embolden them, remembering never to force, or keep them in too great a degree of ſubjection.

I have

I have thus ſhewn that a ſtop that is made with eaſe, ſteadineſs, and according to the rules, will contribute a great deal towards putting a horſe upon his haunches, and towards his acquiring that firm, equal, and light appuy which we always deſire to gain; becauſe a juſt ſtop makes a horſe bend and ſink his hinder-parts. I have made it, likewiſe, appear that a ſudden and ill-executed ſtop raiſes the fore-parts too much; ſtiffens the hocks, and rather takes a horſe off his haunches than ſets him upon them. Let us now proceed to the leſſon of teaching a horſe to go backwards.

CHAP. VI.

Of teaching a Horſe to go backwards.

THE action of a horſe when he goes backward is, to have always one of his hinder-legs under his belly, to puſh his croupe backward, to bend his haunches, and to reſt and balance himſelf one time on one leg, and then on the other. This leſſon is very efficacious to lighten a horſe, to ſettle him in the hand, to make him ready to advance and go forward; and to prepare him to put himſelf together, and ſit down upon his haunches.

It ſhould not, however, be practiſed till the horſe has been well laid out and worked in the trot, and his limbs are become ſupple; becauſe, till he is arrived

at this point, you ſhould not begin to unite or put him *together*; care muſt be taken that this action of going backward be juſt; and that in performing it the horſe keep his head ſteady, fixed, and in a right place, that his body be truſſed or gathered up as it were under him, that his feet be even, that he be not upon his ſhoulders, but, on the contrary, on his haunches; for, if he ſhould be falſe as to any of theſe particulars, this leſſon, very far from putting him together, would have the contrary effect, and diſunite him.

In order that a horſe may be able to execute what is required of him, he muſt firſt comprehend what it is that is aſked of him; and for this purpoſe the horſeman ſhould make his leſſons ſhort, and demand but little at a time; begin then to make him go backward, when he is arrived far enough to underſtand what you expect him to do; but, at firſt, be contented with a little, as it is ſufficient if he underſtand what you want.

There are horſes who can go backward not only with great eaſe, but do it even with the exactneſs of horſes that are perfectly dreſt. If you examine theſe horſes, you will find that all the parts of their body are exactly proportioned, they have ſtrength, and nature herſelf has taught them to unite themſelves; but there are others who cannot go backward without great difficulty; theſe are weak in the back, or otherwiſe imperfect in their make; do not demand too much

of theſe, work them with caution, for rigour, with ſuch horſes, is never ſucceſsful.

There is another ſort of horſes who never can be reconciled to ſubjection. Whenever you try to make them go backward, they fix their fore-feet faſt upon the ground, and arm themſelves; in this caſe, you muſt endeavour to win them as it were inſenſibly, and by degrees. For this purpoſe, raiſe your hand a little, remove it from your body at the ſame time; ſhake your reins, and you will find that by degrees you will accuſtom your horſe to obey; but remember, at the ſame time, that you would have a leſs ſhare of reaſon than the animal you undertake to dreſs, were you to expect to reduce him to obedience all at once: your horſe anſwering to the reins which you ſhake, will move perhaps only one of his fore-feet, leaving the other advanced; this poſture, without doubt, is defective, becauſe he is diſunited; but as perfection cannot be gained at once, patience and gentle uſage are the only certain methods of bringing your horſe to perform what you want. There are others who, when they go backward, do it with fury and impatience. Theſe you ſhould correct briſkly, and ſupport lightly, with your legs, while they go backward. There is another ſort, who work their lower jaw about as if they wanted to catch hold of the bit, who beat upon the hand, and endeavour to force it; to ſuch horſes you muſt keep your hand extremely low, and your reins exactly even; diſtribute equally the power of each,

by rounding your wriſt, and keeping your nails exactly oppoſite your body.

After having made your horſe go backwards, let him advance two or three ſteps, if he obeys the hand readily. This will take off any diſlike or fear he may entertain from the conſtraint of going backward; if he forces the hand in going backward, theſe three ſteps forward will contribute to bring him into it again; and, laſtly, they prevent any vice that this leſſon might otherwiſe produce. After having advanced three ſteps, let him ſtop, and turn him; you will by this means ſupport him, and take him off from any ill deſigns which the treatment you are obliged to obſerve towards him, in order to make him ſtop and go backward with preciſion and order, might otherwiſe give riſe to. After having turned him, make him go backward; you will prevent his having too great a deſire of going too ſoon from the place where he ſtopped, as well as from that to which he turned.

The moment the ſtop is made, give him his bridle: by ſtopping you have augmented the degree of appuy in the horſe's mouth; were you, therefore, not to ſlack your hand, you muſt encreaſe it ſtill more, in order to make him go backward, and from hence a hard hand and bad mouth.

This reaſoning is plain, and this principle is true; notwithſtanding which, there are few horſemen who attend to it, either becauſe they never think and reflect, or elſe that the force of bad habits overcomes them.

This

This leſſon, if well weighed, and given properly, is a neceſſary and certain method of teaching horſes to make a good ſtop, of rendering them light and obedient when they pull, or are beyond the degree of being what is called *full in the hand.* — But if given improperly, or if too often repeated, it then grows to be an habit, and an habit is not correction: never practiſe it long with horſes who are hot, and who have hard mouths; their impatience and heat, joined to habit and cuſtom, would prevent them from knowing the cauſe, and feeling the effects. It is the ſame with thoſe who have ſhort fore-hands; for as they are generally thick-ſhouldered and heavy, the difficulties they feel to collect themſelves upon their haunches, naturally diſpoſes them to preſs the branches of the bit againſt their cheſt; by which means this leſſon becomes quite ineffectual.

CHAP. VII.

Of the uniting or putting a Horſe together.

THE end which the horſeman propoſes to attain by his art, is to give to the horſes which he undertakes the *Union*, without which no horſe can be ſaid to be perfectly dreſt. Every one allows that the whole of the art depends upon this; yet few people reaſon, or act, from principles and theory, but truſt entirely to practice: it follows from hence, that they muſt work upon

upon foundations falſe and uncertain; and ſo thick is the darkneſs in which they wander, that it is difficult to find any one who is able to define this term of uniting or putting a horſe together, which is yet ſo conſtantly repeated in the mouth of every body. I will undertake, however, to give a clear and diſtinct idea of it; and for that purpoſe ſhall treat it with order and method.

The *uniting* then, or *putting together*, is the action by which an horſe draws together and aſſembles the parts of his body, and his ſtrength, in diſtributing it equally upon his four legs, and in reuniting or drawing them together, as we do ourſelves when we are going to jump, or perform any other action which demands ſtrength and agility. This poſture alone is ſufficient to ſettle and place the head of the animal, to lighten and render his ſhoulders and legs active, which, from the ſtructure of his body, ſupport and govern the greater part of his weight; being then, by theſe means, made ſteady, and his head well-placed, you will perceive in every motion that he makes a ſurpriſing correſpondence of the parts with the whole. I ſay, that from the natural ſtructure of a horſe's body, his legs, and ſhoulders, ſupport the greateſt part of his weight; in reality, his croupe, or haunches, carry nothing, if I may ſo ſay, but his tail, while his fore-legs, being perpendicular, are loaded with the head, neck, and ſhoulders; ſo that let the animal be never ſo well made, never ſo well proportioned, his fore-part, either when he is in motion, or

in

in a ſtate of reſt, is always employed, and conſequently in want of the aſſiſtance of art to eaſe it; and in this conſiſts the union of *putting together*, which, by putting the horſe upon his haunches, counterbalances and relieves his fore-part.

The *Union* not only helps and relieves the part of the horſe that is the weakeſt, but it is ſo neceſſary to every horſe, that no horſe that is diſunited can go freely; he can neither leap nor gallop with agility and lightneſs, nor run without being in manifeſt danger of falling, and pitching himſelf headlong; becauſe his motions have no harmony, no agreement one with another. It is allowed, that nature has given to every horſe a certain equilibre, by which he ſupports and regulates himſelf in all his motions: we know that his body is ſupported by his four legs, and that his four legs have a motion which is neceſſarily followed by his body; but yet this natural equilibre is not ſufficient. All men can walk: they are ſupported on two legs; notwithſtanding this, we make a great difference between that perſon to whom proper exerciſes have taught the free uſe of their limbs, and thoſe whoſe carriage is unimproved by art, and conſequently heavy and aukward. It is juſt the ſame with reſpect to an horſe; we muſt have recourſe to art to unfold the natural powers that are ſhut up in him, if we mean to make a proper uſe of thoſe limbs which nature has given him; the uſe of which can be diſcovered, and

made

made familiar to him, no other way than by working him upon true and juſt principles.

The *Trot* is very efficacious to bring a horſe to this union ſo important, and ſo neceſſary. I ſpeak of the trot in which he is ſupported and kept together, and yet ſuppled at the ſame time; this compels the horſe to put himſelf together: in effect, this trot in which an horſe is well ſupported, partakes of a quick and violent motion; it forces a horſe to collect and unite his ſtrength; becauſe it is impoſſible that a horſe that is kept together ſhould at the ſame time abandon and fling himſelf forward. I explain myſelf thus: In order to ſupport your horſe in his trot, the horſeman ſhould hold his hand near his body, keeping his horſe together a little, and having his legs near his ſides. The effect of the hand is to confine and raiſe the fore-parts of the horſe; the effect of the legs is to puſh and drive forward the hinder-parts: now if the fore-parts are kept back or confined, and the hinder-parts are driven forward, the horſe, in a quick motion, ſuch as the trot, muſt of neceſſity ſit down upon his haunches, and unite and put himſelf together. For the ſame reaſon, the making your horſe to *launch* out *vigorouſly* in his trot, and quickening his *cadence* from time to time, putting him to make *Peſades*, ſtopping him, and making him go backward, will all contribute towards his acquiring the union. I would define his going off readily, or all at once, not to be that violent and precipitate

manner of running, but only when the horſe is a little animated, and goes ſomewhat faſter than the ordinary time of his pace. If your horſe trots, preſs him a little; in the inſtant that he redoubles and quickens his action, moderate and ſhorten, if I may ſo ſay, the hurry of his pace; the more then that he preſſes to go forward, the more will his being checked and confined tend to unite his limbs, and the union will owe its birth to oppoſite cauſes; that is to ſay, on one hand, to the ardour of the horſe who preſſes to go forward, and to the diligence and attention of the horſeman on the other, who, by holding him in, ſlackens the pace, and raiſes the force-parts of the creature, and at the ſame time diſtributes his ſtrength equally to all his limbs. The action of a horſe, when going backward, is directly oppoſite to his abandoning himſelf upon his ſhoulders; by this you compel him to put himſelf upon his haunches: this leſſon is by ſo much therefore the more effectual, as that the cauſe of a horſe's being diſunited is often owing to the pain he feels in bending his haunches.

The *peſades* have not leſs effect, eſpecially upon horſes that are clumſy and heavy ſhouldered; becauſe they teach them to uſe them and to raiſe them up; and when they raiſe them up, it follows of neceſſity, that all their weight muſt be thrown upon their haunches. A light and gentle hand then, and the aids of the legs judiciouſly managed, are capable to give a horſe the union; but it is not ſo clear at what time we ought to

begin to put a horſe upon his haunches. It is not neceſſary, before we do this, that the horſe ſhould have his ſhoulders entirely ſuppled: it is evident, that a horſe can never ſupport himſelf upon his haunches, unleſs his fore-part be lightened; let us ſee then by what means we may hope to acquire this ſuppleneſs, the only ſource of light and free action.

Nothing can ſupple more the ſhoulder than the working a horſe upon large circles: walk him firſt round the circle, in order to make him know his ground; afterwards, try to draw his head *in*, or towards the center, by means of your inner-rein, and inner-leg. For inſtance, I work my horſe upon a circle, and I go to the right. I draw his head to the right, by pulling the right-rein: I bring *in* his outward ſhoulder by the means of the left-rein; and I ſupport him at the ſame time with my inner leg. Thus the horſe has, if I may ſo ſay, his head in the center, although the croupe is at liberty. The right-leg croſſes over the left-leg; and the right-ſhoulder is ſuppled while the left-leg ſupports the whole weight of the horſe in the action. In working him to the left hand, and following the ſame method, the left-ſhoulder ſupples, and the right is preſſed and confined.

This leſſon, which tends not only to ſupple the ſhoulders, but likewiſe to give an appuy, being well comprehended by the horſe, I lead him along the ſide of the wall. Having placed his head, I make uſe of the inner rein, which draws in his head; and I bring in his

outward

outward ſhoulder by means of the other rein. In this poſture I ſupport him with my inner leg, and he goes along the wall; his croupe being *out*, and at liberty, and his inner leg paſſing over and croſſing his outward leg at every ſtep he makes. By this I ſupple his neck, I ſupple his ſhoulders, I work his haunches, and I teach the horſe to know the heels. I ſay that the haunches are worked, though his croupe is at liberty; becauſe it is from the fore-parts only that a horſe can be upon his haunches.

In effect, after having placed his head, draw it *in*, and you will lengthen his croupe; if you raiſe him higher before than behind, his legs come under his belly, and conſequently he bends his haunches. It is the ſame as when he comes down hill, his croupe being higher than his fore-parts, is puſhed under him, and the horſe is upon his haunches; ſince it is evident that the hinder ſupport all the fore-parts; therefore, in going along the ſide of the wall, by the means of the inner-rein, I *put together* and *unite* my horſe.

Behold then, in ſhort, the moſt certain method of enabling yourſelf to give to a horſe this *Union*, this freedom and eaſe, by which learning how to balance his weight equally, and with art, and diſtributing his ſtrength with exactneſs to all his limbs, he becomes able to undertake and execute, with juſtneſs and grace, whatever the horſeman demands of him, conformable to his ſtrength and diſpoſition.

CHAP. VIII.

Of the Pillars.

IT is the ſame with reſpect to the pillars, as with all other leſſons which you muſt teach a horſe, in order to make him perfect in his air. Excellent in itſelf, it becomes pernicious and deſtructive under the direction of the ignorant, and is not only capable to diſhearten any horſe, but to ſtrain him, and to ſpoil and ruin him entirely.

The pillar partly owes its origin to the famous Pignatelli; Meſſrs. De la Broue and Pluvinel, who were his ſcholars, brought it firſt into France: the firſt indeed made little uſe of it, and ſeemed to be very well apprized of its inconveniences and dangers. As for the other, one may ſay, that he knew not a better or ſhorter method of dreſſing and adjuſting a horſe. In effect, according to his notions, working a horſe round a ſingle pillar could never fail of ſetting him upon his haunches, making him advance, ſuppling and teaching him to turn roundly and exactly: and by the putting him between two pillars, provided he had vigour, he was taught to obey the heels readily, to unite himſelf, and acquire, in a ſhorter time, a good appuy in making curvets.

If he wanted to ſettle his horſe's head in a ſhort time, the pillars were very efficacious: he tied the horſe between

tween them, to the cords of the ſnaffle, which he had in his mouth, inſtead of the bridle. There he worked his horſe without a ſaddle, and maintained that if the horſe toſſed or ſhook his head, bore too much, or too little, upon his bridle, he puſhed himſelf in ſuch a manner that (as he imagined) the horſe was compelled to put himſelf upon his haunches, and to take a good appuy; eſpecially as the fear of the chambriere or whip, always ready behind him, kept him in awe. The horſe was then taken out of the two pillars, in order to be put to the ſingle pillar, with a cord tied to the banquet of the bit, as a falſe rein: here he was worked by being made to riſe before, and driven round the pillar with a deſign and in hopes of making him ſtep out and embrace, or cover well the ground he went round, to give him reſolution in his work, and to cure him of dulneſs and ſloth, if he had it in his temper. We do not know whether Mr. Pluvinel derived any real advantages from this method or not; but be that as it will, it prevails no longer among us. It muſt be owned that the two pillars of his inventing are ſtill preſerved, and that no manege is without them; but, at leaſt, we have ſuppreſſed the ſingle pillar, which ſerves only to fatigue and harraſs a horſe: learn never to put a horſe between the two pillars till he is well ſuppled, and we have given him the firſt principles of the union between the legs, which are the natural pillars that every horſeman ſhould employ. We muſt take care too to work

work the horſe with great prudence at firſt, and as gently as poſſible; for a horſe being, in this leſſon, very much confined and forced, and not being able to eſcape, nor to go forward nor backward, he oftentimes grows quite furious, and abandons himſelf to every motion that rage and reſentment can ſuggeſt. Begin then this leſſon in the plaineſt manner, contenting yourſelf with making him go only from ſide to ſide by means of the ſwitch, or from fear of the chambriere. The horſe, at the end of ſome days, thus become obedient, and accuſtomed to the ſubjection of the pillars, try to make him inſenſibly go into the cords, which, he will do readily, endeavour to get from him a ſtep or two exact, and in time of the *paſſage* or *piaffer*. If he offers, or preſents himſelf to it, be it never ſo little, make him leave off, encourage him, and ſend him to the ſtable; augment thus your leſſons by degrees, and examine and endeavour to diſcover to what his diſpoſition turns, that you may cultivate and improve it.

The worſt effect of the pillars, is the hazard you run of entirely ruining the hocks of your horſe, if you do not diſtinguiſh very exactly between thoſe parts and the haunches. Many people think that when the horſe goes into the cords, he is of conſequence upon his haunches; but they do not remark that often the horſe only bends his hocks, and that his hock pains him by ſo much the more, as his hinder-feet are not in their due equilibre.

The fore-legs of a horſe are made like thoſe of a man, the knees are before or *without*; the hinder legs are ſhaped like our arms, he bends his hocks as we do our elbows; therefore, if he riſes before very high, he muſt ſtretch and ſtiffen his hocks, and conſequently can never be ſeated upon his haunches. To be therefore upon his haunches, the horſe muſt bend and bring them under him, becauſe the more his hinder-legs are brought under him, the more his hinder-feet are in the neceſſary point of gravity, to ſupport all the weight which is in the air in a juſt equilibre.

Theſe remarks are ſufficient to evince the inconveniencies that may ariſe from the pillars. Never quit ſight of theſe principles: you will find that by adhering to them, the horſe that is dreſt according to their tenour, will be a proof of the real advantages that you may draw from a leſſon which never does harm, but when occaſioned by the imprudence or ignorance of thoſe who give it.

CHAP. V.

Of Aids and Corrections.

AN *aid* may be termed whatever aſſiſts or directs a horſe, and whatever enables him to execute what we put him to do.

Corrections are whatever methods we uſe to awe, or puniſh him whenever he diſobeys; aids, therefore, are to pre-

prevent, and corrections to puniſh, whatever faults he may commit.

The aids are various, and to be given in different manners, upon different occaſions. They are only meant to accompany the eaſe and ſmoothneſs of the air of the horſe, and to form and maintain the juſtneſs of it; for this reaſon they ought to be delicate, fine, ſmooth, and ſteady, and proportioned to the ſenſibility or feeling of the horſe; for if they are harſh and rude, very far from aiding, they would throw him into diſorder, or elſe occaſion his manege to be falſe, his time to be broke, and conſtrained and diſagreeable.

Corrections are of two ſorts: you may puniſh your horſe with the ſpurs, the ſwitch, or chambriere: you may puniſh him by keeping him in a greater degree of ſubjection; but, in all theſe caſes, a real horſeman will endeavour rather to work upon the underſtanding of the creature, than upon the different parts of his body. A horſe has imagination, memory, and judgment; work upon theſe three faculties, and you will be moſt likely to ſucceed. In reality, the corrections which reduce a horſe to the greateſt obedience, and which diſhearten him the leaſt, are ſuch as are not ſevere; but ſuch as oppoſe and thwart the *horſe*, conſiſt in oppoſing him in what he wants to do, by reſtraining and putting him to do directly the contrary. If your horſe do not advance, or go off readily; or if he is ſluggiſh, make him go ſideways, ſometimes to one hand, ſometimes to the other, and drive him forward, and ſo alter-

alter alternatively. If he goes forward too faſt, being extremely quick of feeling, moderate your aids, and make him go backward ſome ſteps; if he preſſes forward with hurry and violence, make him go backward a great deal. If he is diſorderly and turbulent, walk him ſtraight forward, with his head *in*, and croupe *out*: theſe ſorts of correction have great influence upon moſt horſes.

It is true, that there are ſome of ſo rebellious and bad a diſpoſition, which, availing themſelves of their memory to falſify their leſſons, require ſharp correction, and upon whom gentle puniſhment would have no effect; but, in uſing ſeverity to ſuch horſes, great prudence and management are neceſſary. The characteriſtic of a horſeman is, to work with deſign, and to execute with method and order. He ſhould have more forbearance, more experience, and more ſagacity, than moſt people are poſſeſſed of. The *Spurs*, when uſed by a knowing and able horſeman, are of great ſervice; but when uſed improperly, nothing ſo ſoon makes a horſe abject and jadiſh: given properly, they awe and correct the animal; given unduly, they make him reſtive and vicious, and are even capable of diſcouraging a dreſt horſe, and giving him a diſguſt to the manege. Do not be too haſty, therefore, *to correct your horſe with them.*

Be patient: if your horſe deſerves puniſhment, puniſh him ſmartly, but ſeldom; for, beſides your habituating him to blows till he ceaſes to mind them, you will

aſtoniſh and confound him, and be more likely to make him rebel, than to bring him to the point you aim at. To give your horſe both ſpurs properly, you muſt change the poſture of your legs, and, bending your knee, ſtrike him with them at once, as quick and firmly as you can. A ſtroke of the ſpur wrongly given is no puniſhment; it rather hardens the horſe againſt them, teaches him to ſhake and friſk about his tail, and often to return the blow with a kick. Take care never to open your thighs and legs, in order to give both ſpurs; for beſides that the blow would not be at all ſtronger for being given in this manner, you would by this means loſe the time in which you ought to give it, and the horſe would rather be alarmed at the motion you make in order to give the blow, than puniſhed by it when he felt it; and thence your action becoming irregular, could never produce a good effect.

The chambriere is uſed as a correction: it ought, however, to be uſed with diſcretion; we will ſuppoſe it to be in able hands, and forbear to ſay more about it. As for the ſwitch, it is ſo ſeldom made uſe of to puniſh a horſe, that I ſhall not ſpeak of it till I come to treat of the *aids*.

By what has been ſaid of corrections, it is apparent that the horſeman works not only upon the underſtanding, but even upon his ſenſe of feeling.

A horſe has three ſenſes, upon which we may work; hearing, feeling, and ſeeing. The touch is that ſenſe by which we are enabled to make him very quick and deli-

delicate; and when he is once brought to underſtand the aids which operate upon this ſenſe, he will be able to anſwer to all that you can put him to.

Though the ſenſes of hearing and ſight are good in themſelves, they are yet apt to give a horſe a habit of working by rote, and of himſelf, which is bad and dangerous.

The *aids* which are employed upon the touch, or feeling, are thoſe of the legs, of the hand, and of the ſwitch. Thoſe which influence the ſight proceed from the ſwitch; thoſe which affect the ſight and hearing both, are derived from the ſwitch and the horſeman's tongue.

The ſwitch ought to be neither long nor ſhort; from three to four feet, or thereabouts, is a ſufficient length. You can give your aids more gracefully with a ſhort than a long one. In a manege, it is generally held on the contrary hand to which the horſe is going, or elſe it is held up high at every change of hands; by holding the ſwitch, the horſeman learns to carry his hand with eaſe and grace, and to manage his horſe without being encumbered by it. To *aid* with the ſwitch, you muſt hold it in your hand in ſuch a manner, that the point of it be turned towards the horſe's croupe; this is the moſt convenient and eaſy manner: that of aiding with it, not over the ſhoulder, but over the bending of your arm, by removing your left-arm from your body, and keeping it a little bent, ſo as to make the end of the

ſwitch fall upon the middle of the horſe's back, is very difficult to execute.

Shaking the ſwitch backward and forward, to animate the horſe with the ſound, is a graceful aid; but till a horſe is accuſtomed to it, it is apt to drive him forward too much.

In caſe your horſe is too light and nimble with his croupe, you muſt aid before only with the ſwitch: if he bends or ſinks his croupe, or toſſes it about without kicking out, you muſt aid juſt at the ſetting on of the tail.

If you would have him make croupades, give him the ſwitch a little above the hocks.

To aid with your tongue, you muſt turn it upward againſt the palate of the mouth; ſhut your teeth, and then remove it from your palate. The noiſe it makes is admirable to encourage a horſe to quicken, and put him together; but you muſt not uſe it continually, for inſtead of animating your horſe, it would ſerve only to lull him.

There are people who, when they work their horſes, whiſtle and make uſe of their voices to them: theſe aids are ridiculous; we ſhould leave theſe habits to grooms and coachmen, and know that cries and threats are uſeleſs and unbecoming. The ſenſe of hearing can ſerve, at the moſt, only to confound and ſurpriſe a horſe; and you will never give him exactneſs and ſenſibility by ſurpriſing him.

The ſame may be ſaid of the ſight; whatever ſtrikes this ſenſe operates likewiſe upon the memory, and this method ſeldom produces a good effect; for you ought to know how important it is to vary the order of your leſſons, and the places where you give them, ſince it is certain that a horſe who always works in the ſame place, works by rote, and attends no longer to the aids of the hand and heels.

It is the ſame with hot and angry horſes, whoſe memory is ſo exact, and who are ſo ready to be diſordered and put out of humour, that if the leaſt thing comes in their way during their leſſons, they no longer think of what they were about: the way of dealing with theſe horſes is to work them with lunettes on their eyes; but it muſt be remembered, that this method would be dangerous with horſes which are very impatient, ſo hot and averſe to all ſubjection, and ſo ſenſible to the aids, as to grow deſperate to ſuch a degree as to break through all reſtraint, and run away headlong. It is, therefore, unſafe with theſe horſes, becauſe they could not be more blinded even with the lunettes, than they are when poſſeſſed with this madneſs, and which ſo blinds them that they no longer fear the moſt apparent dangers.

Having ſaid thus much of the aids which operate upon the touch, hearing, and ſight, we muſt now confine ourſelves to diſcourſe upon thoſe which regard the touch only; for, as has been already ſaid, theſe

theſe only are the aids by which a horſe can be dreſt, ſince it is only by the hand and heel that he can be adjuſted.

The horſeman's legs, by being kept near the horſe's ſides, ſerve not only to embelliſh his ſeat, but, without keeping them in this poſture, he never will be able to give his aids *juſtly*. To explain this: if the motion of my leg is made at a diſtance from the horſe, it is rather a correction than an aid, and alarms and diſorders the horſe: on the contrary, if my leg is near the part that is moſt ſenſible, the horſe may be aided, advertiſed of his fault, and even puniſhed in much leſs time; and conſequently, by this means, kept in a much better degree of obedience.

The legs furniſh us with four ſorts of aids; the inſide of the knees, the calfs, pinching delicately with the ſpurs, and preſſing ſtrongly upon the ſtirrups. The eſſential article in dreſſing a horſe, is to make him know the gradation of theſe ſeveral aids, which I will explain. The aids of the inſide of the knees is given by cloſing and ſqueezing your knees in ſuch a manner, that you feel them preſs and graſp your horſe extremely. You aid with the calfs of the legs, by bending your knees ſo as to bring your calfs ſo cloſe as to touch the horſe with them.

The aid of pinching with the ſpurs is performed in the ſame manner, by bending your knees, and touching the hair of the horſe with the ſpurs only, without piercing the ſkin.

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The laſt aid, which is only proper for very ſenſible and delicate horſes, conſiſts in ſtretching down your legs, and preſſing them firm upon the ſtirrups.

The ſtrongeſt aid is that of pinching with the *Spur*: the next in degree, is applying the calf of the leg; preſſing with the knees is the third; and leaning upon the ſtirrup is the laſt and leaſt: but if theſe aids are given injudiciouſly, they will have no effect. They muſt accompany and keep pace with the hand; for it is in the juſt correſpondence between the heel and hand in which the truth and delicacy of the art conſiſt. Without this agreement there is no riding, nor nothing can be done. It is the fountain of all juſtneſs; it conſtitutes and directs all the cadence, meaſure, and harmony of all the airs: it is the ſoul of delicacy, brilliancy, and truth, in riding; and as a perſon who plays on a muſical inſtrument, adapts and ſuits his two hands equally to the inſtrument, ſo the man who works a horſe ought to make his hands and legs agree exactly together. I ſay his hands and legs ſhould accord and anſwer one to the other, with the ſtricteſt exactneſs, becauſe the niceſt and moſt ſubtile effects of the bridle proceed entirely from this agreement; and, however fine and nice a touch an horſeman may be endued with, if the times of aiding with the legs are broken and imperfect, he never can have a good hand; becauſe it is evident that a good hand is not only the offspring of a firm and good ſeat, but owing likewiſe to the proportions and harmony of all the aids together.

I underſtand by the harmony and agreement of the aids, the art of knowing how to ſeize the moment in in which they are to be given, and of giving them equally and in proportion, as well as of meaſuring and comparing the action of the hands and legs together, by which both thoſe parts being made to act together, and in one time, will create and call out, as it were, thoſe cadences and equalities of time of which the fineſt airs are compoſed; meaſures and cadences which it is not poſſible to deſcribe, but what every man, who calls himſelf a horſeman, ought to comprehend, attend to, and feel.

If I want to make my horſe go forward, I yield my hand to him, and at the ſame time cloſe my legs; the hand ceaſing to confine, and the legs driving his hinder-parts, the horſe obeys.

When I have a mind to ſtop him, I hold him in, and approach my legs to his ſides gently, in order to proportion my aids to what I aſk of him to do; for I would not have it felt more than juſt to make him ſtop upon his haunches.

If I want to turn him to the left, I carry my hand to the left, and ſupport him at the ſame time; that is to ſay, I approach my left-leg, my hand then guides the horſe to the left, and my leg, which operates at the ſame time, helps him to turn; becauſe, by driving his croupe to the right, his ſhoulder is enabled to turn with more eaſe.

If I want to go to the right, I carry my hand to the right, and I ſupport him with my right-hand; my leg determining his croupe to the left, facilitates the action of the ſhoulder, which my hand had turned to the right.

When I would make a change to the right, my left-rein directs the horſe, and my left-leg at the ſame time confines the croupe, ſo that it cannot eſcape; but it muſt follow the ſhoulders. If I would change hands again to the left, my right-rein then guides the horſe, and my right-leg goes juſt the ſame as my left-leg did in going to the right.

I undertake to work the ſhoulders and croupe at the ſame time; for this purpoſe I carry my hand *out*. The inner-rein acts, and the outward leg of the horſe is preſſed, either by this rein, or by my outward leg; ſo that the outward rein operates upon the ſhoulders, and the inner-rein, with my outward-leg, direct the croupe.

I put my horſe to curvets: I aid him with my outward rein; and if he is not enough upon his haunches, my legs, accompanied with the inner-rein, aid me to put him more upon them: if he turns his croupe *out*, I aid and ſupport him with my outward leg; if he flings it *in* too much, I confine him with my inner-leg.

I put him to make curvets ſideways: my outward rein brings his outward ſhoulder *in*; becauſe the outward ſhoulder being brought *in*, his croupe is

left at liberty: but, if I have occaſion, I uſe my inner rein; and if his croupe is not ſufficiently confined, I ſupport it with my outward leg.

Again I put him to make curvets backwards; I uſe then my outward rein, and keep my hand near my body; at each cadence that the horſe makes, I make him feel a *Time*, and mark *one*, and every time he comes to the ground I receive or catch him as it were in my hand; but theſe *Times* ought not to be diſtant above an inch or two, at the moſt; I then eaſe my legs to him, which, nevertheleſs, I approach inſenſibly every time he riſes: thus, by making my hands and legs act together, I learn not only to work a horſe with juſtneſs and preciſion, but even to dreſs him to all the airs, of which I ſhall ſpeak more diſtinctly, and more at large.

As to the reſt, be it remembered that it is not alone ſufficient to know how to unite your aids, and to proportion them as well as the corrections to the motions, and the faults in the horſe's air, which you would remedy: but whenever you are to make uſe of them, you muſt conſider likewiſe if they are ſuitable, and adapted to the nature of the horſe; for, otherwiſe, they will not only prove ineffectual, but be the occaſion even of many diſorders.

CHAP.

CHAP. X.

Of the Paſſage.

THE Paſſage is the Key which opens to us all the juſtneſs of the art of riding, and is the only means of adjuſting and regulating horſes in all ſorts of airs; becauſe, in this action, you may work them ſlowly, and teach them all the knowledge of the leg and hand, as it were inſenſibly, and without running any riſque of diſguſting them, ſo as to make them rebel.

There are many ſorts of the paſſage. In that which is derived from the trot, the action of the horſe's legs is the ſame as in the trot. The paſſage is only diſtinguiſhed from the trot, which is the foundation of it, by the extreme union of the horſe, and by his keeping his legs longer in the air, and lifting them both equally high, and being neither ſo quick nor violent as in the action of the trot.

In the paſſage which is founded on the walk, the action of the horſe is the ſame as in the trot, and of conſequence, the ſame as in the walk, with this difference, that the horſe lifts his fore-feet a good deal higher than his hinder, that he marks a certain time or interval ſufficiently long between the motion of each leg; his action being much more together, and ſhortened, more diſtinct and ſlow than the ordinary walk, and not

ſo extended as in the trot, in ſuch a manner, that he is, as it were, kept together and ſupported under himſelf.

Laſtly, There is another ſort of paſſage to which the trot likewiſe gives birth, and in which the action is ſo quick, ſo diligent, and ſo ſupported, that the horſe ſeems not to advance, but to work upon the ſame ſpot of ground.

The Spaniards call the horſes who take this ſort of *Paſſage*, piſſidores. This ſort of horſes have not their action ſo high and ſtrong as the other, it being too quick and ſudden; but almoſt all horſes which are enclined to this ſort of paſſage, are generally endowed with a great ſhare of gentleneſs and activity.

No horſe ſhould be put to paſſage till he has been well *trotted* out, is ſupple, and has acquired ſome knowledge of the *Union*. If he has not been well trotted, and by that means taught to forward readily his action when put to the paſſage, being ſhortened and retained, you would run the riſque of his becoming *reſtive* and *Ramingue*; and was he utterly unacquainted with the *Union*, the *Paſſage* requiring that he ſhould be very much together, he would not be able to bear it; ſo that finding himſelf preſſed and forced on one hand, and being incapable of obeying on the other, he would reſiſt and defend himſelf.

There are ſome people who, obſerving a horſe to have ſtrength and agility, and naturally diſpoſed to *unite* himſelf, endeavour to get from him the *times* of

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the paſſage. They ſucceed in their attempt, and immediately conclude that they can paſſage their horſe whenever they will, and ſo preſs him to it before he has been ſufficiently ſuppled and taught to go forward readily, and without retaining himſelf. Hence ariſe all the diſorders into which horſes plunge themſelves; which, if they had been properly managed at firſt, would have been innocent of all vice.

Farther, you ought to ſtudy well the nature of every horſe; you will diſcover of what temper he is, from the firſt moment you ſee him in his paſſage, and to what he is moſt inclined by nature. If he has any ſeeds of the *Ramingue* in him, his action will be *ſhort* and *together*; but it will be retained and loitering, the horſe craving the aids, and only advancing in proportion as the rider gives them, and drives him forward. If he is light and active, quick of feeling, and willing, his action will be free and diligent, and you will perceive that he takes a pleaſure to work of himſelf, without expecting any *Aids*.

If he is of an hot and fiery nature, his action will be ready and ſudden; but it will ſhew that he is angry and impatient of the ſubjection. If he wants an inclination and will, he will be unquiet; he will croſs his legs, and his action will be perplexed. If he is fiery, and heavy at the ſame time, his action will be all upon the hand.

If, beſides this, he has but a little ſtrength, he will abandon himſelf entirely upon the appuy. Laſtly, if he

he is cold and ſluggiſh in his nature, his motion will be unactive and dead; and even when he is enlivened by good leſſons, you will always be able to diſcover his temper, by ſeeing the *Aids* which the rider is obliged to give him from time to time, to hinder him from ſlackening or dropping the *Cadence* of his paſſage.

Having acquired a thorough knowledge of your horſe's character, you ſhould regulate all your leſſons and proceedings conformable to it. If it hurts a horſe who partakes of the *Ramingue*, to be *kept too much together*, unite him by little and little, and inſenſibly as it were, and quite contrary from putting him to a ſhort and united paſſage all at once, extend and puſh him on forward; paſſing one while from the *Paſſage* of the walk to that of the trot, and ſo alternatively.

If your horſe is hot and impatient, he will croſs his ſteps, and not go equal; keep ſuch a horſe in a leſs degree of ſubjection, eaſe his rein, pacify him, and retain or hold him no more than is ſufficient to make him more quiet. If with this he is heavy, put him to a walk ſomewhat ſhorter and ſlower than the *Paſſage*, and endeavour to put him upon his haunches inſenſibly, and by degrees. By this means you will be enabled by art to bring him to an *Action* by ſo much the more eſſential, as by this alone an horſe is taught to know the hands and heels, as I have already obſerved, without ever being diſordered or perplexed.

CHAP.

CHAP. XI.

Of working with the Head and Croupe to the Wall.

THE leſſons of the head and croupe to the wall are excellent to confirm a horſe in obedience. In effect, when in this action, he is as it were balanced between the rider's legs; and by working the croupe along the wall, you are enabled not only to ſupple his ſhoulders, but likewiſe to teach him the aids of the legs.

For this purpoſe, after having well opened the corner, turn your hand immediately, and carry it *in*, in order to direct your horſe by your outward rein, taking always care to ſupport the croupe with your outward leg, directly over-againſt, and about two feet diſtant from the wall: bend your horſe to the way he goes, and draw back the ſhoulder that is *in* with your inner-rein; becauſe the outward leg being carried with more eaſe over the inner-leg, by means of the outward rein, the horſe will croſs and bring one leg over the other; the ſhoulders will go before the croupe; you will narrow him behind, and conſequently put him upon his haunches.

You ought to be careful at the ſame time, and ſee that your horſe never falſifies, or quits the line, either in advancing, or going backward.—If he preſſes for-

ward, ſupport him with your hand; if he hangs back, ſupport him with your legs, always giving him the leg that ſerves to drive him on, ſtronger than the other which ſerves only to ſupport him; that is, acting ſtronger with the leg that it *without*, than with that which is *within*.

The leſſon of the head to the wall is very efficacious to correct a horſe that forces the hand, or which leans heavily upon it, becauſe it compels him to put himſelf together, and be light in the hand, with leſs aids of the bridle; but no horſe that is *reſtive*, or *ramingue*, ſhould be put to it, for all narrow and confined leſſons ſerve only to confirm them in their natural vice.

Place your horſe directly oppoſite the wall, at about two feet diſtance from it; make him go ſideways, as I have already directed, in the article of *Croupe to the Wall*; but leſt one foot ſhould tread upon the other, and he ſhould knock them together and hurt himſelf, in the beginning, in both leſſons, you muſt not be too ſtrict with him, but let his croupe be rather on the contrary ſide to his ſhoulders; ſince by this means he will look to the way he is going more eaſily, and be better able to raiſe the ſhoulder and leg, which is to croſs over the other. By degrees you will gain his haunches, and he will grow ſupple before and behind, and at the ſame time become light in the hand. Never forget that your horſe ought always to be bent to the way he goes; in order to do this readily, guide him firm with the outward

rein, for very often the ſtiffneſs of the neck or head is owing to nothing but the confined action of the outward ſhoulder, it being certain that the caſe of working either of thoſe parts depends entirely upon the other.

Your horſe going thus ſideways, carry your hand a little *out* from time to time; the inner-rein will by this means be ſhortened, and make the horſe look *in*. The more it enlarges him *before*, by keeping his fore-leg that is *in* at a diſtance from the fore-leg that is *out*; which, conſequently, bringing the hinder-leg near to the outward, confines his hinder-parts, and makes him bend his haunches, eſpecially the outward, upon which he reſts his weight, and keeps him in an equal balance.

Never put your horſe to this leſſon till he has been worked a long while upon large circles with his head *in*, or to the center, and his croupe *out*, otherwiſe you would run a riſque of throwing your horſe into great diſorder.—The moſt part of defences proceed from the ſhoulders or haunches; that is to ſay, from the fore or hinder-parts; and thence the horſe learns to reſiſt the hand or the heel. It is the want of ſuppleneſs then that hinders the horſe from executing what you put him to do; and how can it be expected that he ſhould anſwer and obey, when he is extremely ſtiff in the ſhoulders, haunches, and ribs, eſpecially if you, without reflecting that ſuppleneſs is the foundation of all, preſs and teaze him, and put him to leſſons beyond his power and capacity.

CHAP. XII.

Of Changes of the Hand, large and narrow, and of Voltes and Demivoltes.

A Change is that action whereby the horſeman guides and cauſes his horſe to go from the right-hand to the left, and from the left to the right, in order to work him equally to both hands; therefore, changing of the hands when you are to the right, is making your horſe go to the left-hand; and when on the left, making him go to the right.

The changes are made either on one line or path, or on two, and are either large or narrow. Changing the hands upon one line, is that wherein the horſe deſcribes but one line with his feet.

Changing upon two lines, is when the haunches follow, and accompany the ſhoulders; and to make this change, the horſe's feet muſt conſequently deſcribe two lines, one made by his fore-feet, the other with his hinder-feet.

Changing *large* is when the line, if the horſe makes but one, or both lines, when he deſcribes two, croſs the manege from corner to corner.

Changing narrow, is when theſe lines paſs over but a part of it.

A *Volte*

A *Volte* is generally defined to be whatever forms a circle. Voltes of two lines or paths describe two, one with the horse's fore-feet, the other with his hinder-feet.

If the circle then forms a *Volte*, by consequence half a circle forms what is called the half *Volte*. These *half Voltes*, and *quarters of Voltes*, are made upon two lines as well as the *Volte*. A *Demivolte* of two treads is nothing else then than two half circles; one drawn by the horse's fore-feet, the other by the hinder: it is the same with *quarters* of voltes.

An horse can be worked and put to all sorts of airs upon the *Voltes*, *half Voltes*, and *quarters of Voltes*. But as the rules necessary to be observed and followed, in making *Voltes* of two *treads*, and in changing of hands in the passage, are only general, I shall content myself with explaining them in this chapter, reserving to myself a power of pointing out the exceptions when I shall come to treat of the different airs, and the different maneges that are practised upon the voltes.

Three things equally essential, and equally difficult to attain, must concur to form the justness of a change; they are the manner of beginning it, of continuing, and closing it. We will suppose you in the manege; you walk your horse forward, you bend him properly, and you are come to the place where you intend to *change large*. For this purpose, make a *half stop*, and take care never to abandon the rein which is to bend your horse's neck; the other rein, that is the outward rein, is that

which you muſt uſe to guide and direct him; but you muſt proportion the ſtreſs you make upon one with the other. As it is the outward-rein which determines your horſe the way he is to go, make that operate: its effect will be to bring the *outward* ſhoulder *in*; if then it brings the *outward* ſhoulder *in*, it guides and determines the horſe to the ſide to which you are going, confines and fixes the croupe at the ſame time. This is not all, at the ſame inſtant that your hand operates, ſupport your horſe with your outward-leg. Your hand having determined the ſhoulder, and fixed the croupe, your leg muſt help to ſecure it; for without the aid of the leg, the croupe would be unconfined, would be loſt, and the horſe would work only upon one line. You ſee then how requiſite it is for the horſeman to be exact, active, and to give his aids with the greateſt delicacy, in order to begin his change with juſtneſs; becauſe it is neceſſary that the time of giving the hand and leg ſhould be ſo cloſe one to the other, as not to be perceived or diſtinguiſhed.

I have already ſaid, that your hand ſhould never abandon the rein with which you bend your horſe: this is the reaſon.—Every horſe, when he makes a change, ought to look forwards the way he is going: this attitude, this turn of the neck, enables him to perform his work better, and makes him appear graceful in it; therefore, if he is turned or bent, before he begins to change, why ſhould you abandon the rein that ſerves to bend him? Since, in this caſe, you would be under a double

a double difficulty, in wanting, on one hand the point of the appuy, which ought to be found in the rein which ſerves to bend him, and the point of appuy which ought to reſult from the working of the other rein, which is to determine him.

The outward rein operates to bring *in* the outward ſhoulder: your outward leg accompanies the action of your hand; then is your change begun.

The outward ſhoulder and leg never could have been brought *in*, without paſſing over or croſſing the inner-leg and ſhoulder: this is the action which the outward leg ſhould conſtantly perform through the whole change. In order to arrive at a juſt execution of this, you ſhould be able to feel which of the feet are off the ground, and which are upon it. If the inner-leg is in the air, and the horſe is ready to put it to the ground, raiſe your hand, carry it *in* inſenſibly, and your horſe will be obliged to advance his outward leg and ſhoulder, and muſt, by this means, croſs them over the inner-leg and ſhoulder whether he will or not.

It is not ſufficient for the horſe to croſs his legs only one over the other, he muſt go forward likewiſe at the ſame time; becauſe in making the *Change large*, his feet ſhould deſcribe two diagonal lines. It is of importance, therefore, that the ſame attention be had to the inner as to the outward leg; for it is by the means of the legs only that he can advance. It is true that you ſhould endeavour to make him go forward, by putting back your

your body, and yielding your hand; but if he will not obey theſe aids, you muſt make uſe of the calves of your legs, aiding more ſtrongly with your left-leg when you are going to the right hand, and more ſtrongly with your right-leg, when you are going to the left.

Beſides, it is neceſſary to have an equal attention to both legs, becauſe the horſe could never work with juſtneſs, if he were not balanced equally between the rider's legs; and it is from this exact obedience only, that he is enabled to make the changes with preciſion; becauſe without a knowledge of the hand and heel, it is impoſſible he ſhould obey the motions of his rider.

In order to cloſe the change juſtly, the horſes four legs ſhould arrive at the ſame time upon a ſtraight line; ſo that a change juſtly executed, and in the ſame *Cadence* or *Time*, is ſuch as is not only begun, but finiſhed likewiſe, and cloſed in ſuch a proportion, that the croupe always accompanies and keeps pace with the ſhoulders throughout.

In order to finiſh it in this manner, you muſt obſerve the following rules.

The greater number of horſes, inſtead of finiſhing their changes with exactneſs, are apt to lean on one ſide, to make their croupe go before their ſhoulders, and to throw themſelves with impatience, in order to get upon one path again; the method of correcting them for theſe irregularities, is to make a demivolte of two lines in the ſame place where they were to have cloſed their

Change;

Change; for example, if in changing to the right, they are too eager to come upon the ſtraight line, without having properly finiſhed the change, demand of them a *demivolte* to the left, which you will make them round equally with their ſhoulders and haunches.

An eſſential point, which nevertheleſs, is little regarded, is the making your horſe reſume his line, or go off again to the other hand, when he has made his change. To make him do this, you muſt carry your hand on the ſide to which you have cloſed your change, and carry it inſenſibly as it were; after which you will be able, with great eaſe, to bend your horſe to the inſide. I muſt farther explain the neceſſity of this action.

It is evident that an horſe in the paſſage neither can, nor ought, if he could, move the two feet on the ſame ſide together. In beginning and finiſhing the *Change*, the outward leg and ſhoulder preſs and paſs over the inner-leg and ſhoulder; he is, conſequently, ſupported in this action by the outward haunch, for the inner-foot behind was off the ground: now if at the cloſing of the change, and in the inſtant that he is again upon one line; as for example, if in cloſing his change to the right, the horſe is ſupported in his action by the left-haunch, how is it poſſible that he can be bent to the left? To attempt this, would be to make him move two legs on the ſame ſide, which would be undertaking a thing impoſſible to be done. Being, therefore, arrived upon one line, carry your hand to the wall; this will make your horſe change his leg; he will be

ſup-

ſupported in his action by the right-haunch, and will be able to bend himſelf with great facility.

In order to make the volte true and perfect, he ought to be juſt with reſpect to his head and neck, and to have the action of his ſhoulders and haunches quite equal. When I ſay that a horſe ſhould have his ſhoulders and haunches equal, I would not be underſtood to mean that his fore-feet ſhould not cover more ground than his hinder; on the contrary, I know it is a rule, never to be departed from, that his ſhoulders ſhould precede half of the haunches; but I inſiſt that the haunches ſhould go along with, and follow exactly, the motion of the ſhoulders, for it is from their agreement, and from the harmony between the hind-legs and the fore, upon which the truth of the volte depends. The four legs of a horſe may be compared to the four ſtrings of an inſtrument. If theſe four cords do not correſpond, it is impoſſible there ſhould be any muſic: it is the ſame with a horſe, if the motions of his haunches and fore-legs are faulty, or do not act together, and aſſiſt each other; and if he has not acquired a habit and eaſe to perform what he ought to do, the moſt expert and dexterous horſeman will never be able to acquit himſelf as he ought, nor execute any air juſtly, and with pleaſure, be it either on the voltes, or ſtraight forward.

Whenever you put your horſe to the paſſage upon the voltes, he ought to make the ſame number of ſteps or *times* with his hinder as with his fore-feet; if the

ſpace

ſpace of ground upon which he works is narrow and confined, his ſteps ſhould be ſhorter.

I will ſuppoſe that he deſcribes a large circle with his fore-feet, the action of his outward ſhoulder ought conſequently to be free, and the ſhoulder much advanced, in order to make the outward leg paſs over, and croſs at every ſtep of the inner-leg, that he may more eaſily embrace his volte, without quitting the line of the circle, and without diſordering his hinder-legs, which ought likewiſe to be ſubject to the ſame laws as the fore-legs, and croſs the outward-leg over the inner, but not quite ſo much as the fore-legs; becauſe they have leſs ground to go over, and ſhould only keep the proportion.

In working upon voltes of two lines, the horſe ſhould make as many ſteps with his hinder as with his fore-feet; becauſe every horſe whoſe haunches go before the ſhoulders, and who cut and ſhorten the exact line of the volte, are apt to keep their hinder-feet in one place, and make at the ſame time one or two ſteps with their fore-feet; and by this means falſify and avoid filling up the circle in the proportion they begun it: the ſame fault is to be found with horſes which *hang back* at the end of a change, and throwing out their croupe, arrive at the wall with their ſhoulders, and conſequently fail to cloſe their change juſtly.

Farther, in working upon this leſſon, it is indiſpenſibly neceſſary that at every ſtep the horſe takes, he ſhould make his outward-leg croſs and come over the inner; becauſe this will prevent a horſe that is too quick of

feeling, or one that is *Ramingue*, from becoming *entier*, or to bend himſelf, or lean in his volte, vices that are occaſioned from having the haunches or hinder-legs too-much conſtrained.

There are horſes likewiſe which have their croupe ſo light and uncertain, that from the moment they have begun the volte, they lean and widen their hinder-legs, and throw them out of the volte. To remedy this, aid with the outward-leg, carrying your bridle-hand to the ſame ſide, and not *in*; becauſe it is by the means of the *outward*-leg and *inner*-rein, that you will be enabled to adjuſt and bring *in* the croupe upon the line which it ought to keep.

If it happens that the horſe does not keep up to the line of his volte, or throws his croupe *out*, preſs him forward, letting him go ſtrait two or three ſteps, keeping him firm in the hand, and in a ſlow and juſt *time*; and uſe the aids which I have juſt now directed.—This leſſon is equally uſeful, in caſe your horſe is naturally inclined to carry his haunches too much in, and where he is *Ramingue*, or in danger of becoming ſo; but then the aids muſt be given on the ſide to which he leans and preſſes, in order to widen his hinder-parts, and to puſh the croupe *out*.

Above all, you ſhould remember, that whatever tends to bend or turn the head on one ſide, will always drive the croupe on the other. When the horſe's croupe does not follow his ſhoulder equally, this fault may proceed either from a diſobedience to the hand, or from his not anſwering the heels as he ought. If you would reme-

dy this, keep him low before; that is to ſay, keep your bridle-hand very low; and while you make him advance upon two *Treads*, aid him firmly with the calves of the legs, for as the outward-leg will confine and keep his croupe *in*, the inner-leg operating with the outward, will make him go forward.

If you find that your horſe diſobeys the heel, and throws his croupe *out* in ſpite of that aid; in this caſe make uſe of your inner-rein, carrying your hand out with your nails turned upwards. This will infallibly operate upon the croupe, and reſtrain it. Uſe the ſame remedy, if in the paſſage your horſe carries his head *out* of the volte, and you will bring it in; but you muſt remember, in both caſes, to replace your hand immediately after having carried it out, in order to make the outward-rein work, which will facilitate and enable the outward-legs to croſs over the inner. If the horſe breaks the line, and flings his croupe upon your right-heel, work him to that ſide with your left: if he would go ſideways to the left, make him go to the right: if he flings his croupe *out*, put it quietly *in*; in ſhort, if all at once he brings it in, put it quietly *out*, and, in a word, teach him by the practice of good leſſons to acquire a facility and habit of executing whatever you demand of him.

The conſequence of all the different rules and principles which I have laid down, and which may be applied equally to the changes *large* and *narrow*, to the changes upon *the Voltes*, and *half Voltes*; the conſequence

of theſe inſtructions, I ſay, will be, if practiſed judiciouſly, a moſt implicit and exact obedience on the part of the horſe, which from that moment will reſign his own will and inclination, and make it ſubſervient to that of his rider, which he muſt teach him to know, by making him acquainted with the hand and heel.

CHAP. XIII.

Of the Aids of the Body.

THE perfection of all the aids conſiſts, as I have already proved, in their mutual harmony and correſpondence; for without this agreement, they muſt be always ineffectual, becauſe the horſe can never work with exactneſs and delicacy, and keep the proportion and meaſure, which is inſeparable to all airs, when juſtly and beautifully executed.

This maxim being laid down, we ſhall undertake to demonſtrate that the *Aids of the Body* contribute, and are even capable of themſelves, from the principles of geometry, to bring us to the union of the aids of the hand and leg; and if ſo, we ſhall be obliged to own the concluſion, that they are to be preferred to all the reſt.

The juſtneſs of the aids of the body depend upon the *Seat* of the horſeman.

Till he is arrived at the point of being able to ſit down cloſe and firm in his ſaddle, ſo as to be immoveable

able in it, it would be in vain to expect he ſhould be able to manege an horſe; becauſe, beſides that, he would be incapable of feeling his motions, he would not be poſſeſſed of that equilibre and firmneſs of ſeat which is the characteriſtic of a horſeman. I would define the equilibre to be when the horſeman ſits upon his twiſt directly down and cloſe upon the ſaddle, and ſo firm that nothing can looſen or diſturb his ſeat; and by firmneſs, I expreſs that graſp or hold with which he keeps himſelf on the horſe, without employing any ſtrength, but truſting entirely to his balance to humour and accompany all the motions of the horſe.

Nothing but exerciſe and practice can give this equilibre, and conſequently this *Hold* upon the horſe. In the beginning, the fear which almoſt every ſcholar feels, and the conſtraint which all his limbs are under, make him apt to preſs the ſaddle very cloſe with his thighs and knees; as he imagines he ſhall by this method acquire a firmer ſeat; but the very efforts that he makes to reſiſt the motions of the horſe, ſtiffen his body, and lift him out of the ſaddle; ſo that any rude motion, or unexpected ſhock, would be likely to unhorſe him, for from the moment that he ceaſes to ſit down, and quite cloſe to the ſaddle, every ſudden jerk and motion of the horſe attacking him under his twiſt, muſt ſhove him out of the ſaddle.

We will ſuppoſe then a perſon, the poſition of whoſe body is juſt and regular, and who, by being able to ſit down perpendicular, and full in his ſaddle, can feel and

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unite himſelf to his horſe ſo as to accompany all his motions; let us ſee then how this perſon, from the motions of his own body, will be able to accord and unite the aids or times of the hand and legs.

In order to make your horſe take, or go into the corner of the manege, you muſt begin by opening it. To open a corner, is to turn the ſhoulder before you come to it, in order to make it cover the ground, and then the croupe, which is turned in, will not follow the line of the ſhoulders till they are turned and brought upon a ſtraight line, in order to come out of the corner. In order to turn the ſhoulder to open the corner, you muſt carry your hand to the right or left, according to the hand to which you are to go; and to throw *in* the croupe, you muſt ſupport it with the leg on that ſide to which you carry your hand.

To make the ſhoulders turn, and come out of the corner, you muſt carry your hand on the ſide oppoſite to that to which you turned it, in order to go into the corner; and that the croupe may paſs over the ſame ground as the ſhoulders, you muſt ſupport with the leg on the contrary ſide to that with which you aided, in order to bring the haunches in: the horſe never can perform any of theſe actions without an entire agreement of all theſe aids, and one ſingle motion of the body will be ſufficient to unite them all with the utmoſt exactneſs. In effect, inſtead of carrying your hand *out*, and ſeconding that aid with the leg, turn your body, but imperceptibly, towards the corner, juſt

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as if you intended to go into it yourſelf; your body then turning to the right or left, your hand, which is one of its appurtenances, muſt neceſſarily turn likewiſe, and the leg of the ſide on which you turn will infallibly preſs againſt the horſe and aid him. If you would come out of the corner, turn your body again, your hand will follow it, and your other leg approaching the horſe, will put his croupe into the corner, in ſuch a manner, that it will follow the ſhoulders, and be upon the ſame line. It is by theſe means that you will be enabled to *time* the aids of the hand and legs with greater exactneſs than you could do, were you not to move your body; for how dextrous and ready ſoever you may be, yet when you only uſe your hand and legs, without letting their aids proceed from, and be guided by, your body, they can never operate ſo effectually, and their action is infinitely leſs ſmooth, and not ſo meaſured and proportioned, as when it proceeds only from the motion of the body.

The ſame motion of the body is likewiſe neceſſary in turning entirely to the right or left, or to make your horſe go ſideways on one line, or in making the changes.

If, when you make a change, you perceive the croupe to be too much *in*, by turning your body in, you will drive it *out*; and the hand following the body, determines the ſhoulder by means of the outward-rein, which is ſhortened: if the croupe is too much *out*, turn your body *out*, and this poſture, carrying the hand *out*, ſhortens

ſhortens the inner-rein, and confines the croupe from acting in concert with the outward-leg, which works and approaches the ſide of the horſe. This aid is by ſo much better, becauſe, if executed with delicacy, it is imperceptible, and never alarms the horſe: I ſay, if executed as it ought to be, for we are not talking here of turning the ſhoulder, and ſo falſifying the poſture, in order to make the hand and leg work together, it is neceſſary that the motion ſhould proceed from the horſeman's hip, which, in turning, carries with it the reſt of the body inſenſibly; without this, very far from being aſſiſted by the balance of your body in the ſaddle, you would loſe it entirely, and, together with it, the gracefulneſs of your ſeat; and, your balance being gone, how can you expect to find any juſtneſs in the motions of your horſe, ſince all the juſtneſs and beauty of his motions muſt depend upon the exactneſs of your own?

The ſecret aids of the body are ſuch then as ſerve to prevent, and which accompany all the motions of the horſe. If you would make him go backward, throw back your own body, your hand will go with it, and you will make the horſe obey by a ſingle turn of the wriſt. Would you have him go forward? For this purpoſe put your body back, but in a leſs degree; do not preſs the horſe's fore-parts with your weight, becauſe by leaning a little back, you will be able to approach your legs to his ſides with greater eaſe. If your horſe riſes up, bend your body forward: if he

kicks, leaps, or yerks out behind, throw your body back: if he gallops when he ſhould not, oppoſe all his motions, and, for this purpoſe, puſh your waiſt forward towards the pummel of the ſaddle, making a bend or hollow at the ſame time in your loins; in ſhort, do you work your horſe upon great circles, with the head *in* and croupe *out?* Let your body then be a part of the circle, becauſe this poſture bringing your hand *in*, you bring *in* the horſe's outward ſhoulder, over which the inner-ſhoulder croſſes circularly; and your inner-leg being likewiſe, by this method, near your horſe's ſide, you leave his croupe at liberty. I call it becoming a part of the circle yourſelf, when you incline your body a little, the balance of your body towards the center, and this, proceeds entirely from the outward-hip, and the turning it *in*.

The aids of the body then, are theſe which conduce to make the horſe work with greater pleaſure, and conſequently perform his buſineſs with more grace: if then they are ſuch, as to be capable alone of conſtituting the juſtneſs of the airs; if they unite and make the hand and legs work in concert; if they are ſo fine and ſubtile as to be imperceptible, and occaſion no viſible motion in the rider, but the horſe ſeems to work of himſelf; if they comprize, at the ſame time, the moſt eſtabliſhed and certain principles of the art; if the body of the horſeman, which is capable of employing them, is of conſequence firm without conſtraint or ſtiffneſs, and ſupple without being weak or looſe; if theſe are

the fruits which we derive from them, we muſt fairly own that this is the ſhorteſt, the moſt certain and plaineſt method we can follow, in order to form a horſeman.

CHAP. XIV.

Of the Gallop.

THE trot is the foundation of the gallop; the proof of its being ſo is very clear and natural. — The action of the trot is croſs-wiſe; that of the gallop is from an equal motion of the fore and hinder-leg: now if you trot out your horſe briſkly, and beyond his pitch, he will be compelled, when his fore-foot is off the ground, to put his hinder-foot down ſo quick, that it will follow the fore-foot of the ſame ſide; and it is this which forms a true gallop: the trot then is, beyond diſpute, the foundation of the gallop.

As the perfection of the trot conſiſts in the ſuppleneſs of the joints and limbs, that of the gallop depends upon the lightneſs and activity of the ſhoulders, and a good appuy; and the vigour and reſolution of the career muſt proceed from the natural ſpirit and courage of the horſe.

It ſhould be a rule never to make a horſe gallop, till he preſents and offers to do it of himſelf.

Trotting him out boldly and freely, and keeping him in the hand ſo as to raiſe and ſupport his fore-parts, will

will aſſiſt him greatly; for when the limbs are become ſupple and ready, and he is ſo far advanced as to be able to unite and put himſelf together without difficulty, he will then go off readily in his gallop; whereas, if on the contrary, he ſhould pull, or be heavy, the gallop would only make him abandon himſelf upon the hand, and fling him entirely upon his ſhoulders.

To put an horſe in the beginning of his leſſons from the walk to the gallop, and to work him in it upon circles, is demanding of him too great a degree of obedience. In the firſt place, it is very ſure that the horſe can unite himſelf with greater eaſe in going ſtraight forward than in turning; and, in the next place, the walk being a ſlow and diſtinct pace, and the gallop being quick and violent, it is much better to begin with the trot, which is a quick action, than with the walk, which is ſlow and calm, however raiſed and ſupported its action may be.

Two things are requiſite to form the gallop, viz. it ought to be *juſt*, and it ought to be *even* or *equal*. I call that gallop *juſt* in which the horſe leads with the right-leg before, and I call that the right-leg which is foremoſt, and which the horſe puts out beyond the other; for inſtance, a horſe gallops and ſupports himſelf in his gallop upon the outward fore-foot, the right fore-foot clears the way, and the horſe conſequently gallops with the right-foot, and the gallop is juſt, becauſe he puts forward and leads with his right-foot.

This motion of the right-foot is indiſpenſibly neceſſary; for if the horſe were to put his left fore-foot firſt, his gallop would be *falſe*; ſo that it is to be underſtood, that whenever you put an horſe to the gallop, he ſhould always go off with his right fore-foot, and keep it foremoſt, or he can never be ſaid to gallop juſt and true.

I underſtand by an *even* or *equal* gallop, that in which the hind-parts follow and accompany the fore-parts; as for example, if a horſe gallops or leads with his right-leg, the hind right-leg then ought to follow; for if the left leg behind were to follow the right fore-leg, the horſe would then be *diſunited*: the juſtneſs then of the gallop depends upon the action of the fore, as the union or evenneſs of it does on the hinder-feet.

This general rule, which fixes the juſtneſs of the gallop; that is to ſay, this principle which obliges the horſe to lead with the right fore-foot when he gallops, ſtrict as it is, ſometimes parts with its privileges in deference to the laws of the manege. The deſign of this ſchool is to make equally ſupple and active all the limbs of a horſe. It is not requiſite then that the horſe ſhould lead always with the ſame leg; becauſe it is abſolutely neceſſary that he ſhould be equally ready and ſupple with both his ſhoulders, in order to work properly upon the different airs. It ſeems but reaſonable, that this rule ſhould be obſerved likewiſe out of the manege; and therefore it has of late obtained, that

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hunting horſes ſhould lead indifferently with both legs; becauſe it has been found, on trial, that by ſtrictly adhering to the rule of never ſuffering an horſe to gallop but with his right fore-leg, he has been quite ruined and worn out on one ſide, when he was quite freſh and ſound on the other.

Be that as it will, it is not leſs certain that, in the manege, an horſe may gallop *falſe* either in going ſtrait forward, or in going round, or upon a circle; for inſtance, if he is going ſtraight, and to the right-hand, and ſets off with the left fore-foot, he then is *falſe*; juſt as he would be if in going to the left he ſhould lead with his *right* fore-foot.

The motions of an horſe, when diſunited, are ſo diſordered and perplexed, that he runs a riſque of falling; becauſe his action then is the action of the trot, and quite oppoſite to the nature of the gallop. It is true that, for the rider's ſake, he had better be falſe.

If an horſe in full gallop changes his legs from one ſide to the other alternately, this action of the amble, in the midſt of his courſe, is ſo different from the action of the gallop, that it occaſions the horſe to go from the trot to the amble, and from the amble to the trot.

When an horſe gallops ſtraight forward, however ſhort and confined his gallop is, his hind-feet always go beyond his fore feet, even the foot that leads, as well as the other. To explain this: if the inner fore-foot leads, the inner hind-foot ought to follow; ſo that the two inner-feet, both that which leads, and that which follows,

follows, are preſſed, while the other two are at liberty. The horſe ſets off: the outward fore-foot is on the ground, and at liberty; this makes one *Time*; immediately the inner fore-foot, which leads, and is preſſed, marks a ſecond; here are two *Times*: then the outward hind-foot, which was on the ground, and at liberty, marks the third *Time*; and, laſtly, the inner hind-foot, which leads, and is preſſed, comes to the ground and marks the fourth; ſo that when an horſe goes ſtraight forward, and gallops juſt, he performs it in four diſtinct *Times*, *one*, *two*, *three*, *four*.

It is very difficult to feel exactly, and perceive all theſe times of the gallop; but yet, by obſervation and practice, it may bedone. The *Time* of an horſe, which covers and embraces a good deal of ground, is much more eaſy to work than his which covers but little. The action of the firſt is quick and ſhort; and that of the other long, ſlow, and diſtinct; but whether the natural *Motions* and *Beats* of the horſe are ſlow or quick, the horſeman abſolutely ought to know them, in order to humour and work conformable to them; for ſhould he endeavour to lengthen and prolong the action of the firſt, in hopes of making him go forward more readily, and make him to ſhorten and confine the action of the other, in order to *put him more together*, the action of both would, in this caſe, not only be forced and diſagreeable, but the horſes would reſiſt and defend themſelves; becauſe art is intended only to aſſiſt and correct, and not to change nature.

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In working your horſe upon circles, it is the outward rein that you muſt uſe to guide and make him go forward; for this purpoſe, turn your hand *in* from time to time, and aid with your outward leg.—If the croupe ſhould be turned too much *out*, you muſt carry your hand to the outſide of the horſe's neck, and you will confine it, and keep it from quitting its line.

I would be underſtood of circles, of *two Lines* or *Treads*, where the haunches are to be attended to.—Before you put your horſe to this, he ſhould be galloped upon a plain, or circles of *one* line only.

In this leſſon, in order to ſupple your horſe, make uſe of your inner-rein to pull his head towards the center, and aid with the leg of the ſame ſide, to puſh his croupe out of the *Volte*; by this means you bend the ribs of the horſe. The hind-feet certainly deſcribe a much large circle than his fore-feet; indeed they make a ſecond line; but when a horſe is ſaid to gallop only upon a circle of *one* line or tread, he always, and of neceſſity, makes two; becauſe, were the hind-feet to make the ſame line as the fore-feet, the leſſon would be of no uſe, and the horſe would never be made ſupple, for he only becomes ſupple in proportion as the circle made with his hind-feet is greater than that deſcribed by his fore-feet.

When your horſe is ſo far advanced as to be able to gallop lightly and readily upon this ſort of circle, begin then to make frequent ſtops with him. To make them

them well in the gallop, with his head *in* and croupe *out*, the rider muſt uſe his outward-leg, to bring *in* the outward-leg of the horſe, otherwiſe he would never be able to ſtop upon his haunches; becauſe the outward haunch is always out of the volte.

To make a ſtop in a gallop ſtrait forwards, you ſhould carefully put your horſe *together*, without altering or diſturbing the appuy, and throw your body back a little, in order to accompany the action, and to relieve the horſe's ſhoulders. You ſhould ſeize the time of making the ſtop, keeping your hand and body quite ſtill, exactly when you feel the horſe put his fore-feet to the ground, in order that by raiſing them immediately by the next motion that he would make, he may be upon his haunches. If, on the contrary, you were to begin to make the ſtop while the ſhoulders of the horſe were advanced, or in the air, you would run the riſque of hardening his mouth, and muſt throw him upon his ſhoulders, and even upon the hand, and occaſion him to make ſome wrong motions with his head, being thus ſurpriſed at the time when his ſhoulders and feet are coming to the ground.

There are ſome horſes who retain themſelves, and do not put out their ſtrength ſufficiently; theſe ſhould be galloped briſkly, and then ſlowly again, remembering to gallop them ſometimes faſt and ſometimes ſlow, as you judge neceſſary. Let them even go a little way at full ſpeed: make a half ſtop, by putting back your

body, and bring them again to a ſlow gallop; by theſe means they will moſt certainly be compelled to obey the hand and heel.

In the ſlow gallop, as well as in the trot, it is neceſſary ſometimes to cloſe your heels to the horſe's ſides; this is called *pinching*: but you muſt pinch him in ſuch a manner as not to make him abandon himſelf upon the hand, and take care that he be upon his haunches, and not upon his ſhoulders; and therefore whenever you pinch him, keep him in the hand.

To put him well together, and make him bring his hinder-legs under him, cloſe your legs upon him, putting them very much back: this will oblige him to ſlide his legs under him; at the ſame inſtant, raiſe your hand a little to ſupport him before, and yield it again immediately. Support him thus, and give him the rein again from time to time, till you find that he begins to play and bend his haunches, and that he gallops leaning and ſitting down as it were upon them; preſs him with the calfs of the legs, and you will make him quick and ſenſible to the touch.

If your horſe has too fine a mouth, gallop him upon ſloping ground; this will oblige him to lean a little upon the hand, the better to put himſelf upon his haunches; and the fear that he will be under of hurting his bars, will prevent his reſiſting the operation of the bit. If the galloping upon a ſloping ground aſſures, and fixes a mouth that is weak and fickle, employ the ſame ground in making your horſe aſcend it,

in caſe he is heavy in the hand; and if his appuy be too ſtrong, it will lighten him.

There are ſome horſemen who mark each motion of the horſe in his gallop, by moving their body and head; they ought, however, without ſtiffneſs or conſtraint, to conſent and yield to all his motions, yet with a ſmoothneſs and pliancy, ſo as not to be perceived; for all great or rude motions always diſturb the horſe. To do this, you muſt advance or preſent your breaſt, and ſtretch yourſelf firm in your ſtirrups; this is the only way to fix and unite yourſelf entirely to the animal who carries you.

The property of the gallop is, as may be gathered from all that has been ſaid of it, to give the horſe a good appuy. In reality, in this action, he lifts at every time both his ſhoulders and legs together, in ſuch a manner, that in making this motion his fore-part is without a ſupport, till his fore-feet come to the ground; ſo that the rider by ſupporting, or bearing him gently in the hand as he comes down, can by conſequence give an appuy to a mouth that has none.

You muſt take care that by retaining your horſe too much in his gallop, you do not make him become *Ramingue*, and weaken the mouth that is light and unſteady, as the full or extended gallop is capable on the other hand to harden an appuy which was ſtrong and *full in the Hand before.*

The gallop does not only aſſure and make ſteady a weak and delicate mouth, but it alſo ſupples an horſe,

and

and makes him ready and active in his limbs. It fixes the memory and attention of horſes likewiſe which, from too much heat and impetuoſity in their tempers, never attend to the aids of the rider, nor the times of their ſetting off: it teaches thoſe who retain themſelves, to go forward, and to ſet off readily, and with ſpirit; and laſtly, takes off all the ſuperfluous vigour of ſuch horſes which, from too much gaiety, avail themſelves of their ſtrength and courage to reſiſt their riders.—Take care, however, to proportion this leſſon to the nature, to the ſtrength, and the inclination of the animal; and remember that a violent and precipitate gallop will hurt an impatient and hot horſe as much as it will be proper and uſeful to one who retains himſelf, and is jadiſh and lazy.

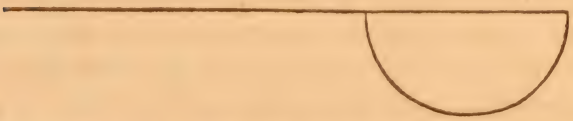
CHAP. XV.

Of Paſſades.

THE Paſſades are the trueſt proofs an horſe can give of his goodneſs. By his going off, you judge of his ſwiftneſs: by his ſtop, you diſcover the goodneſs or imperfection of his mouth; and by the readineſs with which he turns, you are enabled to decide upon his addreſs and grace: in ſhort, by making him go off a ſecond time, you diſcover his temper and vigour; when your horſe is light and active before, is

firm upon his haunches, and has them ſupple and freely, ſo as to be able to accompany the ſhoulders, is obedient and ready to both hands, and to the ſtop, he is then fit to be worked upon paſſades.

Paſſade.



Walk him along the ſide of the wall in a ſteady, even pace, ſupporting and keeping him light in the hand, in order to ſhew him the length of the paſſade, and the roundneſs of the *Volte*, or *demivolte*, which he is to make at the end of each line. Stop at the end, and when he has finiſhed the laſt time of the ſtop, raiſe him, and let him make two or three peſades. After this, make a demivolte of two lines in the walk, and while he is turning, and the moment you have cloſed it, demand again of him two or three peſades, and then let him walk on, in order to make as many to the other hand.

Paſſade to the left.

You muſt take care to confirm him well in this leſſon: from the walk, you will put him to the trot upon a ſtraight line; from the trot to a ſlow gallop, and from

from that to a ſwifter; being thus led on by degrees, and ſtep by ſtep, he will be able to furniſh all ſorts of paſſades, and to make the demivolte in any air that you have taught him.

You ſhould never put your horſe to make a *Volte* or *Demivolte*, at the time that he is diſunited, pulls, or is heavy in the hand, or is upon his ſhoulders; on the contrary, you ſhould ſtop him at once, and make him go backward, till you perceive that he is regulated, united, upon his haunches, light *before*, and has taken a good and juſt appuy.

A perfect paſſade is made in this manner: your horſe ſtanding ſtrait and true upon all his feet, you go off with him at once, you ſtop him upon his haunches, and in the ſame *Time* or *Cadence* in which he made his ſtop, being exactly obedient to the hand and heels, he ought to make the demivolte, balancing himſelf upon his haunches, and ſo waiting till you give him the aid to ſet off again.—It is requiſite then that the leaſt motion or hint of the rider ſhould be an abſolute command to the horſe. If you would have him go off at full ſpeed, yield your hand, and cloſe the calves of your legs upon him; if he do not anſwer to this aid, give him the ſpurs, but you muſt give them ſo as not to remove them from the place where they were, and without opening or advancing your legs before you ſtrike.

The *high* paſſades are thoſe which an horſe makes when, being at the end of his line, he makes his demi-

volte

volte in any air he has been taught, either in the *Mezair*, or in *Curvets*, which is very beautiful. Therefore, in high paſſades, let your horſe go off at full ſpeed; let your ſtop be followed by three curvets; let the demivolte conſiſt of the ſame number, and demand of him three more before he ſets off again. It is uſual to make nine curvets when you work an horſe alone, and by himſelf.

The *furious* or violent paſſades are when an horſe gallops at his utmoſt ſpeed ſtrait forward, and makes his *half* ſtop, bending and playing his haunches two or three times before he begins his demivolte, which is made upon one line in three *Times*; for at the third *Time* he ſhould finiſh the demivolte, and be ſtraight upon the line of the paſſade, in order to go off again and continue it.

This ſort of paſſades was heretofore uſed in private combats; and although it may appear that the time that is employed in making the half ſtop is loſt, and only hinders you from gaining the croupe of the enemy; yet the half ſtop is indiſpenſibly neceſſary, for unleſs the horſe balanced himſelf upon his haunches, and they bent and played under him, he could never make his demivolte without being in danger of falling.

CHAP.

CHAP. XVI.

Of Peſades.

THE Peſade takes its name from the motion of the horſe, which, in this action, leans and lays all the weight of his body upon his haunches. To be perfect, the hinder-feet, which ſupport the whole, ought to be fixed and immoveable, and the fore-part of the horſe more or leſs raiſed according as the creature will allow; but the fore-legs, from the knee to the feet, muſt always be extremely bent, and brought under him.

The property of the peſade is to diſpoſe and prepare an horſe for all ſorts of maneges, for it is the foundation of all the *Airs*; great caution, however, muſt be had not to teach your horſe to riſe up, or ſtand upon his haunches, which is making a peſade, if he is not quite exact and obedient to the hand and heel; for in this caſe you would throw him into great diſorder, would ſpoil his mouth, and falſify the appuy, would teach him to make *Points*, as they are called, and even make him become reſtive, inaſmuch, as the generality of horſes only riſe up to reſiſt their rider, and becauſe they will neither go forward nor turn.

Your horſe then being ſo far advanced, as to be fit to be tried and exerciſed in the peſade, work him upon

the walk, the trot, and gallop: ſtop him in the hand, keep him firm and moderately together; aid with the tongue, the ſwitch, and your legs: the moment you perceive he comprehends what it is you would have him do, though never ſo little, encourage and careſs him. If, in the beginning of this leſſon, you were to uſe force or rigour, he would conſider the ſtrictneſs of your hand, and the aids of the legs, as a puniſhment; and it would diſcourage him. It is, therefore, proper to work him gently, and by degrees; therefore, whenever he makes an attempt to riſe, careſs him, make him go forwards, try to make him riſe a ſecond time, either more or leſs, and uſe him by degrees to riſe higher and higher; you will find that he will ſoon be able to make his peſades perfect, and to make three or four, or even more, with eaſe and readineſs. Sluggiſh and heavy horſes require, in the beginning, ſtronger and ſharper aids.

There are other horſes which are apt to riſe of themſelves, without being required to do ſo; drive them forward, in order to prevent them. Some, in making the peſade, do not bend and gather up their fore-legs, but ſtretch them out, paw, and croſs them one over the other in the air, reſembling the action of a perſon's hands who plays upon the ſpinnet; to theſe horſes you muſt apply the ſwitch, ſtriking them briſkly upon the ſhoulders or knees.—There are others which, in the inſtant that you endeavour to make them riſe, availing themſelves of the power which they have from

being *put together*, in order to perform this action, throw themſelves forward in hopes of freeing themſelves from all ſubjection: the only way to correct ſuch vices, is to make the horſe go backward the ſame length of ground that he forced and broke through.

There is another kind of horſes which, to avoid being *put together*, in order to make a peſade, as well as to reſiſt the rider, will fling their croupe *in* and *out*, ſometimes to one ſide, ſometimes to the other; in this caſe, if you perceive that your horſe is apt to fling his croupe more to the left than to the right, you muſt put him to the wall, the wall being on the left-hand, and there ſupport and confine him with your right-leg, and even *pinch* him, if there be occaſion; taking care to carry your hand to the right, but imperceptibly, and no more than what will juſt ſerve to ſhorten the left rein.

If he throws himſelf to the right, you muſt put him ſo as to have the wall on the right; you muſt ſupport and *pinch* him with your left-leg, and ſhorten your right rein, by carrying your hand to the left. I muſt, however, repeat it over and over, that in a leſſon of this kind, in which an horſe may find out methods and inventions to reſiſt and defend himſelf, I ſay, in giving ſuch leſſons, the rider ought to be maſter of the ſureſt judgment, and moſt conſummate prudence.

Moreover, you ſhould take care not to fall into the miſtake of thoſe who imagine that the higher an horſe riſes, the more he is upon his haunches. In the peſade, the croupe is puſhed back, and the horſe bends his haunches; but if he riſes too high, he no longer ſits upon his haunches; for from that moment he becomes ſtiff, and ſtands ſtrait upon his hocks; and inſtead of throwing his croupe back, he draws it towards him.

This ſort of peſades, in which the horſe riſes too high, and ſtiffens his hock, are called *Goat-Peſades*, as they reſemble the action of that animal.

The aids that are to be given in peſades, are derived from thoſe uſed to make an horſe go backward. Place your hand as if you intended to make your horſe go backward, but cloſe your legs at the ſame time, and he will riſe: for this reaſon, nothing is more abſurd than the method which ſome horſemen teach their ſcholars, who oblige them, in order to make their horſes riſe, to uſe only the ſwitch; they muſt certainly not know that the hand confining the fore-part, and the rider's legs driving the hinder-parts forward, the horſe is compelled, whether he will or not, to raiſe his ſhoulders from the ground, and to throw all the weight of his body upon his haunches.

CHAP. XVII.

Of the Mezair.

THE gallop is the foundation of the *Terre-a-Terre*, for in theſe two motions, the principle of the action is the ſame, ſince the terre-a-terre is only a ſhortened gallop, with the croupe *in*, and the haunches following in a cloſe and quick time.

The Mezair is higher than the action of terre-a-terre, and lower than that of curvets: we may therefore conclude that the terre-a-terre is the foundation of the mezair, as well as of curvets. In the terre-a-terre the horſe ſhould be more *together* than in the gallop, that he may mark his *Time* or *Cadence* more diſtinctly; although in a true terre-a-terre there is no times to be marked, for it is rather a gliding of the haunches, which comes from the natural ſprings in the limbs of the horſe.

I have ſaid that the terre-a-terre is the foundation of the mezair; in effect, the higher you raiſe the fore-parts of the horſe, the ſlower and more diſtinct his actions will be; and by making him beat and mark the *Time* with his hinder-feet, inſtead of gliding them along as in the terre-a-terre, you put him to the mezair, or *half Curvets*.

When an horſe works terre-a-terre, he always ought, the ſame as in the gallop, to lead with the legs that are within the *Volte*; his two fore-feet being in the air, and the moment that they are coming down, his two hind-feet following.

The action of the gallop is always *one*, *two*, *three* and *four*: the terre-a-terre is performed upon *two lines*, and in *two times*. The action is like that of *Curvets*, except that it is more under the horſe; that is, he bends his haunches more and moves them quicker and cloſer than in the *Curvets*.

To work an horſe terre-a-terre upon large circles, take care to keep your body ſtrait, ſteady, and true in the ſaddle, without leaning to one ſide or the other. Lean upon the outward ſtirrup, and keep your outward-leg nearer the ſide of the horſe than the other leg, taking care to do it ſo as not to be perceived. If you go to the right, keep your bridle-hand a little on the out-ſide of the horſe's neck, turning your little finger up without turning your nails at the ſame time; although, if need be, you muſt turn them, in order to make the inner-rein work, which paſſes over the little finger. Keep your arms and elbows to your hips; by this means, you will aſſure and confine your hand, which ought to accompany, and, if I may ſo ſay, run along the line of the circle with the horſe.

In the mezair, uſe the ſame aids as in working upon *Curvets*. Give the aids of the legs with delicacy, and

no ſtronger than is juſt neceſſary to carry your horſe forward. Remember, when you cloſe your legs, to make him go forward, to preſs with the outward in ſuch a degree as to keep your horſe confined, and to aſſiſt the other in driving him forward; as it is not neceſſary to lay ſo much ſtreſs on the inner leg, becauſe that ſerves only to guide the horſe, and make him cover and embrace the ground that lays before him.

CHAP. XVIII.

Of Curvets.

OF all the high airs, curvets are the leaſt violent, and conſequently the moſt eaſy to the horſe; inaſmuch as nothing is required of him but what he has done before. In reality, to make him ſtop readily and juſtly, he has been taught to take a good and true *Appuy*; in order to make him riſe, he has been *put together*, and ſupported firm upon his haunches; to make him advance, to make him go backward, and to make him ſtop, he has been made acquainted with the aids of the heels and hand, ſo that to execute curvets, nothing remains for him, but to learn and comprehend the meaſure and time of the air.

Curvets are derived from and drawn out of the *Peſades*. I have already ſaid that peſades ought to be made ſlowly, very high before, and accompanied a little by the haunches.

Curvets

Curvets are lower *before*; the horſe muſt advance, his haunches, muſt follow cloſer, and beat or mark a quicker *Time*: the haunches muſt be bent, his hocks be firm, and his two hinder-feet advance equally at every *Time*; and their action muſt be ſhort and quick, juſt, and in exact meaſure and proportion.

This action, when ſuited to the ſtrength and diſpoſition of the horſe, is not only beautiful in itſelf, but even neceſſary to fix and place his head; becauſe this *Air* is, or ought to be, founded upon the true appuy of his mouth. It likewiſe lightens the fore-part; for as it cannot be performed unleſs the horſe collects his ſtrength upon his haunches, it muſt of conſequence take the weight from the ſhoulders.

It is well known that in working upon every air, the ſtrength, the vigour, and the diſpoſition of the horſe, ſhould be conſidered; the importance of this attention to theſe qualities in the horſe is ſufficiently acknowledged, and it is granted and allowed that art ſerves, and can ſerve to no other end than to improve and make nature perfect. Now it will be eaſy to diſcover to what *Air* an horſe ſhould be deſtined, and to what he is moſt diſpoſed and capable of executing, by ſeeing his actions, and obſerving the greater or leſſer degree of pains which will be requiſite to make him ſupple. When you deſign an horſe for the curvets, take care to chuſe one which, beſides having the neceſſary diſpoſition to that manege, will have likewiſe patience enough in his temper to perform them well. A natural diſpoſition

ſition alone will not ſuffice: there are horſes which will preſent themſelves to them; but being by nature impatient of all reſtraint, from the moment that they feel any pain or difficulty in furniſhing what you aſk of them, they will diſobey, and deceive you in the very inſtant that you thought them gained and conquered. It requires much ſkill to know how to begin with ſuch horſes, and to confirm them in their buſineſs. Take it for a certain truth, that you will never ſucceed, if your horſe is not perfectly obedient to the hand and heel: if he is not ſupple, and able to work upon one line or path, with freedom and eaſe; and if he is not likewiſe very well ſeated upon his haunches in his terre-a-terre, which he ought, to be able to execute perfectly well.

Curvets are improper, and never ſucceed with horſes which have bad feet, and which have any weakneſs or complaint in their hocks, whatever powers and qualifications they may otherwiſe have. They are likewiſe apt to encourage an horſe that is *Ramingue* in his vice, and are capable of teaching one which is not ſo by nature to become *Ramingue*, if he is not adjuſted and brought to this air with great prudence. Indeed, impatience and fretfulneſs often make an horſe deſperate, when put to this manege; and not being able to endure the correction, nor comprehend the aids, he betakes himſelf to all ſorts of defences; as well as that being confounded through fear, he is bewildered, becomes

abject and jadiſh. It is almoſt impoſſible to ſay, which of theſe imperfections is hardeſt to cure.

Before you put an horſe to make curvets, he ought to work terre-a-terre; and if he cannot do this, he ought to be able to change hands upon *one* and *two* lines, to go off readily, and to make a good ſtop. After this, he ſhould be able to make peſades eaſily, and ſo high before as to be felt and ſupported in the hand; and always make them upon a ſtrait line.

After this, aſk of him two or three curvets; let him go then two or three ſteps, then make two or three curvets, and ſo alternately. If you find that your horſe is well in the hand, and that he advances regularly, is patient, and does not break his line, but keep even upon it, he will dreſs very eaſily, and ſoon: if he preſſes forward too much, make him curvet in the ſame place, and make him often go backward. After he has thus made two or three, demand then more of him, afterwards make him go backward, and ſo ſucceſſively.

One ſees but few horſes which, in making curvets, plant themſelves well upon their haunches and hocks; at leaſt, that do not hang back, and who beat and mark equally and ſmartly the meaſure of the air, and keep their heads true, and croupe ſteady; wherefore, the firſt leſſons ſhould be ſlow and gentle, making your horſe riſe very high before, and for this reaſon, becauſe the longer time the horſe is in the air, the eaſier it will be to him to adjuſt himſelf upon his haunches,

and

and to aſſure his head, and bend or gather up his fore-legs; on the contrary, if he does not riſe high before, he only beats and throws about the duſt, and ſhuffles his legs, and can never aſſemble the different parts of his body, and be united as he ought to be, in this manege.

When an horſe, in his firſt curvets, makes of himſelf his *Beats* or *Times* diligent and quick, it is to be feared that this is only owing to fire and impatience; in this caſe, there will be reaſon to ſuſpect that he has not ſtrength ſufficient for this manege, that he will ſoon do nothing but ſhuffle and throw about his legs, without riſing as he ought, or elſe that he will become *entier*; but if he riſes freely, and ſufficiently high, without being in a hurry, or ſtiffening himſelf, and bends his hocks, it will then be very eaſy to ſhorten and reduce, and adjuſt the meaſure of his air, and to make it perfect in proportion to his reſolution, ſtrength, and activity. If, when you are going to raiſe him, he riſes ſuddenly of himſelf, conſider whether this haſty action be not a proof likewiſe of what I have juſt now told you.

The beauty and perfection of the fine airs, when neatly executed, and their time juſt and true, do not conſiſt ſo much in the diligence and quickneſs with which the horſe brings his hinder-feet to the ground, and makes his *Beats*; for if that were the proof, the horſe would not have ſufficient time to raiſe his fore-part, and to gather his legs under him; but the true meaſure, and the harmony of his *Time*, are when the hinder-feet follow

ſmoothly, and anſwer immediately to the fore-feet; and that theſe riſe again in the inſtant that the others touch the ground.

To teach your horſe to beat his curvets neatly, and in equal time and meaſure, take care to keep him in, and in a good and juſt appuy; keep yourſelf ſtrait, and well ſtretched down in the ſaddle, but without any ſtiffneſs, preſerving always a certain eaſe and freedom, which is the characteriſtic of an horſeman: let your hand be about three fingers breadth above the pommel of the ſaddle, and a little forward or advanced, keeping your nails up, and be diligent and ready to raiſe your horſe: when you do this, put your body a little forward, but ſo as not to let it be perceived; above all, put no ſtreſs in your legs, but let them be eaſy and looſe, and they will catch the *Time* of themſelves better than you can give it: I am now ſpeaking of an high-dreſt and perfect horſe, which works with the greateſt exactneſs; for if he was to break his line, to throw himſelf from one ſide to the other, refuſe to advance, or not to lift his legs, you would then be obliged to give the aids in proportion to his feeling and underſtanding.

It is not requiſite that an horſe ſhould be abſolutely perfect in curvets ſtrait forward, before you put him to make them upon *Voltes*: by being accuſtomed to make them only ſtrait forwards, when he is put to do them differently, he would feel a

freſh conſtraint; in this caſe he might break and perplex his air in the action of turning, he would falſify the *Volte*, and perhaps fall into many diſorders: it is therefore right, as ſoon as he is grounded a little in curvets ſtrait forwards, to begin to teach him the *Time*, and the proportions of the *Volte*.

Walk him then upon a volte that is ſufficiently large, and exactly round, taking care that he walks neither too ſlow nor too faſt, and making him bring in his head to the volte, that he may acquire a habit of looking always into the volte, without letting his hind-feet however go off the line of his fore-feet.

Having thus taught him in the walk to both hands the ſpace or circumference of the volte, let him make three peſades, then three more, and let him make them with patience, and juſtly, without ſtopping. Trot him then upon the volte, ſtop him without letting him riſe, careſs him, and begin with him again to the other hand, and repeat the ſame. When he begins to underſtand this leſſon, let him make two peſades together; then let him walk, as before; and obſerve theſe rules, and this method, without hurrying or preſſing him; encreaſe by degrees the number of peſades, and let him walk leſs as he begins to work with more eaſe; by theſe means he will ſoon be brought to furniſh an entire volte.

When your horſe is ſo far advanced as to work upon the large voltes in this ſlow manner, begin then by degrees to contract his compaſs of ground, and the

meaſure of the peſades, till the volte and the air are reduced to their exact proportions, preventing him by aids and corrections from putting his croupe *out*, or bringing it too much within the volte; and taking care that he makes no wrong or aukward action with his head.

It is impoſſible that an horſe ſhould furniſh his air high, without ſhortening and contracting his body a good deal beyond his natural poſture or *make*, becauſe the action of itſelf is contracted and ſupported on the haunches, in ſuch a manner, that the hinder-feet muſt of neceſſity advance, and widen the line which they made in the walk, or elſe the fore-feet muſt go back, and keep up to the line and roundneſs of the *Volte*, or elſe that the hinder and fore-feet, keeping an equal proportion, and anſwering each to each, ſhorten it equally: theſe different effects are very eſſential, and worth remarking. The firſt aid to be given, ſhould be with the legs, in order to make the horſe's fore-feet keep through this high air in the line of the volte, which he had marked out before in the walk. If he goes large, or quits the line, or abandons himſelf upon his ſhoulders, or upon the hand, the firſt aid then ſhould come from the hand; this, by confining, will operate ſo as to raiſe him, and the hind-feet will come upon the line deſcribed in the paſſage: laſtly, if the horſe is obedient, the rider will be able to unite him both behind and before, by the uſual aids of the hand and heel acting together.

When

When an horſe walks or trots upon the volte, he is ſupported in his action by one of his fore, and one of his hinder-feet, which are both upon the ground together, while the other two are in the air; ſo that according to this method, the line of the fore-feet, and that of the hinder, are made at the ſame time; but when he raiſes his air, and advances upon the *Volte*, all his actions are changed, for then the two fore-feet are lifted up the firſt; and while they are coming down, he lifts the two hinder-feet from the ground together, to finiſh and continue the *Beats* or *Time* of his air. The fore-feet, being more advanced than the hinder, muſt neceſſarily come down firſt, and conſequently the horſe can never be upon ſtrait lines croſſing each other, as he is when he walks or trots upon the volte. Moreover, in an high air, the horſe does not only ſhorten and contract his whole action, but the better to ſtrengthen and aſſiſt the attitude in which he executes his air, he opens and widens his hinder-feet, keeping them at leaſt at twice the diſtance one from the other, that he did when he only walked or trotted upon the volte, and conſequently deſcribes different lines.

There are three actions, and three motions, ſtill to be conſidered in making curvets. Theſe are to raiſe him, to ſupport him while he is in the air, and to make him go forwards. To raiſe him, is to lift him up as it were by the action of the hand, and put him upon an high air; to ſupport, is to hinder him from bringing his fore-part too ſoon to the ground; and carrying him forward, is

to

to raiſe, ſupport, and make him go forward at the ſame time, while the horſe is off the ground.

To make an horſe go in curvets ſideways, aid only with the hand, keeping his head to the wall. For inſtance, to the right, aid him chiefly with the outward-rein; that is to ſay, turn your hand to the right, for then the left-rein, which is the outward-rein, will be ſhortened, and operate upon the ſhoulders ſo as to work them. If they go too much, uſe your inner-rein, carrying your hand out, and in ſuch a manner that the ſhoulders may go before the croupe. Let him make three curvets ſideways, paſſage him afterwards always ſideways; then let him make the ſame number of curvets ſideways and obliquely again, and begin by little and little to diminiſh his paſſage, and augment the curvets, till he is able to furniſh, without intervals, an entire volte upon two lines.

Curvets made backward are more fatiguing, and more apt to make an horſe rebel, than curvets ſtrait forward upon the voltes, demivoltes, or ſideways. To teach him to make them backwards, you muſt make him go backward; afterwards put him to make three or four curvets in the ſame place, that is without advancing. Then make him go backward again; let him make the ſame number again, and ſo ſucceſſively, till he makes them readily and without reſiſtance.

By habit he will expect to be made to go backward immediately after the laſt curvet: now, the moment he has

has made one in the ſame place, when he is making the ſecond, ſeize the moment juſt as he is coming down, and pull him back, marking a *Time* with your hand, juſt as you would to make an horſe go backward which reſiſted the hand; and this *time* of the hand being made, eaſe it immediately. In this manner continue the curvets, pulling more or leſs according as he obeys or reſiſts, obſerving to leſſen the times of putting him back, and to encreaſe the number of the curvets backwards. If he drags his haunches; that is, if the hinder feet do not go together, but one after the other, pinch him with both ſpurs; but you muſt put them very far back, and apply them with great delicacy, and take care that he be in the hand when he comes down. If with all this he continues diſunited, aid on the croupe with the ſwitch, turning the bigger end of it in your hand, and this will make him work and keep his *Time* or *Beats* very exactly.

To go backwards in curvets, aid with the outward-rein, you will confine the fore-part, and widen the hinder legs, which ought to be at liberty; becauſe it is with them that he leads. They are followed by the fore-part, which ſhould keep the ſame ground or track. You muſt keep your hand low, that the horſe may not go too high. Let your body be a little forward, to give the greater liberty to the hinder legs, which are thoſe that lead, and do not aid with your legs, unleſs he drags his haunches. If the horſe does not unite of his own accord, you muſt catch the time with your bridle-hand, as the

the horſe is coming to the ground; in that inſtant put your hand towards your body, and ſo pull him back.

Let us now ſee how you ſhould be placed in the ſaddle, to make curvets upon the voltes. Let only your outward hip and outward haunch be a little advanced, and remember to looſen always and relax the inſide of your knees, or your legs from the knees. When you intend to change to the left, let your hand accompany and correſpond with your right-leg, which is to operate; when you would change to the right, let it anſwer to your left-leg; having given this aid, replace yourſelf, ſtretch yourſelf down again in your ſaddle, take away your legs, one or the other, forbear to aid, and let the balance of body be no more than juſt on the inſide.

Underſtanding thus, and being maſter of the aids for working an horſe in *Curvets* ſtrait forwards, backwards, ſideways, to the right and left, you will be able eaſily to teach your horſe to make the figure of a *Croſs*, or even dance the *Saraband* in this air; but this requires as much juſtneſs and activity in the horſe, as exactneſs and delicacy in the rider, to give the aids; and very few horſes are able to execute all theſe leſſons which I have deſcribed: the utmoſt efforts of art, and the greateſt ſuppleneſs that an horſe can acquire, will be in vain, and unſucceſsful, if he is not by nature inclined and diſpoſed to the manege. That ſort of exerciſe which hits the temper beſt, and ſuits the ſtrength

ſtrength of an horſe, will appear graceful, and preſerve his health, while that which is oppoſite to his temper and genius, will diſhearten him, make him timid and abject, and plunge him into numberleſs ails and vices.

CHAP. XIX.

Of Croupades and Balotades.

THE *Croupade* is a leap, in which the horſe draws up his hinder-legs as if he meant to ſhorten and truſs them up under his belly.

The *Balotade* is likewiſe a leap, in which the horſe ſeems as if he intended to kick out; but, without doing it, he only offers, or makes a half kick, ſhewing only the ſhoes of his hinder-feet.

The horſes that are deſtined to theſe *Airs* ought to have a light and ſteady mouth, and an active and lively diſpoſition, with clean and nervous ſtrength; for all the art and knowledge of the horſeman can never confer theſe qualities, which yet are eſſentially neceſſary, to the perfection of this manege.

The *Croupades* and *Balotades* are different from *Curvets* inaſmuch, as they are much higher behind, and conſequently their time and meaſure not ſo quick and cloſe, but ſlower, and more extended; therefore the rider ſhould keep his horſe's *Croupe* ready, and in awe, by ſtriking it from time to time with the ſwitch, ſupport-

ing him not quite ſo high *before*, and obſerving to aid with his legs ſlower, and not ſo forward as in curvets.

As the perfection of curvets, both upon the voltes, and ſtrait forwards, is owing to the eaſe and juſtneſs of the peſades, the goodneſs of *Croupades* and *Balotades* depends likewiſe upon the ſame rules. Your horſe being made light *before*, by the means of peſades and curvets, begin by making him riſe, as well *before as behind*, leſs however in the firſt leſſons than afterwards; for you will never bring him to the true pitch, were you to exhauſt all his ſtrength at once. Since while he is preſſed and compelled to put forth all his ſtrength, he will never be able to catch and mark the *Time*, the *Cadence*, and the juſt *Beats* of his air, both *behind and before*.

I have already ſaid that the *Croupades* and the *Balotades* are higher than the curvet; they, nevertheleſs, partake of it, for though an horſe that makes balotades, makes the meaſure of each time as high behind as before, yet he follows the *Beat* of his fore-feet with that of his hinder-feet, the ſame as in curvets; for this reaſon, the horſe that is intended for the croupades and balotades, ought to be more active, light, and ſtrong, than one that is to be dreſſed for curvets, as leſs is required than for one which is put to make *Caprioles* ſtrait forwards, in the ſame place, or on voltes of one line, and repeated in the ſame place.

To manage the ſtrength and vigour of the horſe you

intend to work upon the voltes, in croupades and balotades, let the line of the volte be larger than for curvets, and let the action of the ſhoulders not be quite ſo high; thus you will not only check and confine his activity and lightneſs, but, by raiſing his ſhoulders in a leſs degree, you will give liberty to his croupe, and he will be enabled by this method to furniſh his air altogether, that is *before and behind*, better, and with more eaſe; there is ſtill another reaſon for this, for when the ſhoulders come to the ground from too great a height, the ſhock alarms and diſorders the mouth; and thus the horſe loſing the ſteadineſs of his appuy, he never will raiſe his croupe ſo high as he ought, to make perfect balotades.

CHAP. XX.

Of Caprioles.

THERE is no ſuch thing as an univerſal horſe; that is, as an horſe which works equally well upon all *Airs*, the *Terre-a-Terre*, the *Curvets*, *Mezair*, *Croupades*, *Balotades*, and *Caprioles*, each horſe having a particular diſpoſition, which inclines him to ſome certain *Air* which ſuits him beſt.

An horſe that is naturally inclined to the *high Airs*, ought to be managed with great gentleneſs and patience; inaſmuch, as he will be in greater danger of be-

ing diſguſted and ſpoiled, as his diſpoſition to the high airs is owing generally to the gaiety and ſprightlineſs of his temper; and as ſuch tempers are uſually averſe to ſubjection, conſtraint, and correction, rigour and ſeverity would make him become timid and angry, and then he could not attend to and catch the time, order, and meaſure, of the high airs; therefore, if you would reduce him to the juſtneſs of the high airs, and teach him their harmony and meaſure, you muſt not expect to ſucceed by any other ways than by giving your inſtructions with great patience and judgment, and ſoon or late he will be gained.

The feet are the foundations upon which all the high airs, if I may uſe the word, are built. They ought then to be attended to very ſtrictly; for if your horſe has any pain, weakneſs, or other defect in his feet, he will be ſo much the more unfit to execute the leaps, as the pain, which he muſt feel when he comes to the ground, would ſhoot quite to his brain. As a proof of this, when an horſe whoſe feet are bad or tender, trots upon the ſtones, or hard ground, you will ſee him ſhut his eyes, drop his head at each ſtep, and ſhake his tail from very pain.

The *Capriole* is the moſt violent of the high airs. To make it perfect, the horſe ſhould raiſe his fore-parts and his hinder to an equal height; and when he ſtrikes out behind, his croupe ſhould be upon a level with his withers. In riſing, and in coming down, his head and mouth ſhould be quite ſteady and firm; and he ſhould preſent

preſent his fore-head quite ſtrait: when he riſes, his fore-legs ſhould be bent under him a good deal, and equally. When he ſtrikes out with his hinder-legs, he ought to do it nervouſly, and with all his force; and his two feet ſhould be even, of an equal height, and their action the ſame: laſtly, the horſe ſhould, at every leap, fall a foot and a half, or the ſpace of two feet diſtant from the ſpot from which he roſe.

I do not aſſert that, in order to make caprioles, an horſe muſt neceſſarily paſs through *Curvets* and *Balotades*, for there are horſes which are naturally more light, and active in their loins than ſtrong, and which are brought to leap with more difficulty, than to the other airs in which their ſtrength muſt be much more united, and their diſpoſition attended to; but yet it is certain, that if the horſe is brought to riſe by degrees, and is worked in the intermediate airs, before he undertakes the *Caprioles*, he will not weaken and ſtrain himſelf ſo much, and will be ſooner confirmed in his leſſons, than one which begins at once with the caprioles.

Having thus explained, to demonſtration, the motions of the horſe, when he makes a perfect capriole, you may thence gather that they have an effect directly oppoſite to that of peſades and curvets. Theſe two airs are proper to aſſure the head of the horſe, and to make it light, and this by ſo much the more as the principal action depends upon the haunches, and a moderate appuy of the mouth; but caprioles are apt to give too great

great an appuy, becauſe the horſe, when he makes the ſtrongeſt action of his air, that is when he ſtrikes out as he is coming to the ground, is entirely ſupported by the hand; therefore, before he is put to leap, he ought to have a perfect appuy, and his ſhoulders ſhould at leaſt be ſuppled and lightened, by having made peſades; and he ſhould be without fear, anger, or any kind of uneaſineſs, becauſe, as I have already ſaid, by leaping, he learns to know his own ſtrength and power, and he may put it to bad purpoſes, to free himſelf from obedience, and to indulge his caprice and ill humour.

Some horſes have a diſpoſition to this air, and ſufficient ſtrength to go through it: but their mouths are ſo delicate, ſenſible, and averſe to the hand, that you cannot ſupport them without hindering them from advancing; hence it follows, that their action before is cold and ſlow, and never ſufficiently high, and they cannot be carried forward when they raiſe their croupe, and ſtrike out; and it is impoſſible to keep them firm as they come down. To remedy this, begin their leſſon upon the trot, and preſs them in it ſo ſmartly, as to make them often go into the gallop; obſerve a medium, in order to ſave their ſtrength and vigour, that they may furniſh as many leaps as is requiſite to the perfection of the air.

Do the ſame with an horſe that is too ſtrong, and who retains and avails himſelf of the ſtrength of his back, ſo as not to make his leaps freely and readily; by

by this means you will abate his ſuperfluous vigour, which ſerves only to diſunite and make him troubleſome.

It is uſual to ſupple a horſe that is light in the hand by means of the trot, before you teach him to leap; but a contrary method muſt be obſerved with thoſe which are heavy and clumſy, or that pull upon the hand. Gallop and trot them; but when they are made obedient, and dreſſed to the caprioles, their appuy, in leaping, will grow by degrees lighter, and more temperate: the exerciſe of the trot and gallop will take away all the fear of the aids and corrections, and the day following they will preſent themſelves more freely and willingly. With reſpect to the horſe which pulls, or wants to force the hand, do not try to correct him, by making him go backwards, becauſe by working him upon his bars too much with the bit, you would make them become hard and inſenſible; but compel him to make ſome caprioles with his face to the wall, and keep him up to it cloſer, or farther off, as you find him heavy, or endeavouring to force the hand; by this method you will conſtrain him to ſhorten his leaps, and give more attention to his buſineſs. If he abandons himſelf, or bears too hard upon the hand, hold him firm at the end of his leap, and in the inſtant that his feet are coming to the ground, yield your hand immediately to him, and he will abandon himſelf much leſs upon the bit. If he retains himſelf, and hangs back, eaſing your hand to him alone will not be ſufficient; but to make

him

him advance, you muſt puſh him up to his bit, by aiding him briſkly, and in time, with your legs.

To dreſs an horſe to the caprioles, the pillars may be employed, or they may be diſpenſed with.—Let us explain the rules we ſhould follow, with reſpect to both theſe methods.

It is certain that the pillars are of uſe in putting an horſe to this air. Tie him to them, make him keep up to his bit properly, or *what is called fill up the Cords*, and endeavour, by little and little, to make him riſe before, taking care to make him bend his knees, and gather up his legs, as much as you poſſibly can. For this purpoſe, uſe your ſwitch briſkly, for if you can teach him to bend his legs well, his manege will be infinitely more beautiful, as well as that he will be much lighter in the hand.

Having thus gained the fore-part, put him in the pillars again, making the cords ſomewhat ſhorter, in order to make him raiſe his croupe from the ground, and yerk out equally, and at the ſame time, with both his hinder-legs, which you muſt teach him to do, by attacking and ſtriking him upon the croupe with the ſwitch or chambriere.

When he is ſo far advanced as to be able to riſe before, and laſh out behind, it will be proper to teach him to unite theſe two times, and perform them together. Let him then be mounted, and always in the pillars; let the rider ſupport him in the hand, and put him to make one or two leaps, without leaning upon the cords

of

of the caveſon, in order that he may learn to take a juſt appuy, and to feel it. As ſoon as he begins to know and obey the hand, he ſhould be aided gently with the calves of the legs, ſhould be ſupported, and you ſhould *pinch* him delicately and finely with both ſpurs.

If he anſwers once or twice to theſe aids, without loſing his temper, or being angry, you will have great reaſon to expect that he will ſoon furniſh his leaps equally and juſtly, with reſpect to the hand and heel.

Having brought him thus far by means of the pillars, walk him ſtrait forward a certain ſpace; and if he does not offer to riſe of himſelf, try to make him. If he himſelf takes the right time, ſeize the moment, avail yourſelf of it, and let him make two or three, or four caprioles, or one or two, according as you judge it neceſſary: by letting him walk thus calmly and quietly, in a ſhort time he will, of himſelf, begin to make caprioles ſtrait forward; but in caſe he ſhould diſcover any ſigns of reſiſtance to the hand or heel, or the other aids, immediately have recourſe to the caveſon and pillars.

This is, in ſhort, the method of adjuſting and dreſſing an horſe for caprioles, by the means of the pillars. A method extremely dangerous in itſelf, and capable of ſpoiling and making an horſe become deſperate an dungovernable, if it is not practiſed by perſons of the moſt conſummate ſkill and experience.

The method which I prefer, is indeed more difficult and painful to the horſe, but better and more ſure.

The horſe having been well exerciſed in *Peſades*, walk him ſtrait forward, keeping him *together*, and ſupporting him ſo as to hold and keep him in the hand, but not to ſuch a degree as to ſtop him entirely. After this, ſtrike him gently with the end of the ſwitch upon his croupe and buttocks, and continue to do it till he lifts up his croupe and kicks: you ſhould then careſs him, and let him walk ſome ſteps, and then attack him again, not minding to make him riſe before, nor hindering him from it, if he offers ſo to do.—Remember to encourage and coax him him every time that he anſwers to the aids, and obeys.

Bein thus acquainted with the aid of the ſwitch, let him make peſades of a moderate height, ſtrait forward, and at the ſecond or third, attack him behind with your ſwitch, to make him laſh out. If he obeys, make him riſe *before* again in the minute that his hinder-legs come to the ground, in order to make him furniſh two or three peſades, to work his haunches. After this, coax and careſs without letting him ſtir fromthe place; if his appuy be firm and good, and in caſe it is hard, make him go backward, or if it is light and juſt, let him advance quietly and ſlowly.

To enable him to make his leaps juſt, and to know the exact *Time* of making them, you ſhould no longer regard what number of peſades he makes before or after his leap, but in the moment that you feel him ready and prepared, and whilſt he is in the peſade, aid him briſkly behind, letting him, in the beginning, not

riſe

riſe ſo high *before*, when you intend he ſhould yerk out behind, as he would, were he only to make a peſade, that ſo his croupe may be more at liberty, and he may yerk out with greater eaſe. In proportion as his croupe becomes light and active, you may raiſe his fore-part higher and higher, and ſupport it while in the air, till he makes his leaps true, and in juſt proportion.

When you have ſufficiently practiſed theſe leſſons, you may retrench by degrees the number of the peſades, which ſeparated and divided the leaps. You may demand now of him two leaps together; from theſe you may come, with patience and diſcretion, to three, or from three to four leaps; and laſtly, to as many as he can furniſh in the ſame air, and with equal ſtrength. Remember always to make him finiſh upon his haunches; it is the only ſure way to prevent all the diſorders an horſe may be guilty of from impatience and fear.

There are ſome horſes who will leap very high, and with great agility ſtrait forwards, which, when put to leap upon the voltes, loſe all their natural grace and beauty; the reaſon is, that they fail for want of ſtrength, and are not equal to the taſk in which all their motions are forced and conſtrained.

If you find an horſe which has a good and firm appuy, and which has ſtrength ſufficient to furniſh this air upon the voltes; begin with him by making him know the ſpace and roundneſs of the volte to each

hand; let him walk round it in a ſlow and diſtinct pace, keeping his croupe very much preſſed and confined upon the line of the volte, which ought to be much larger for *this air* than for *Croupades* and *Balotades*. This being done, make him riſe, and let him make one or two caprioles, followed by as many peſades; then walk him two or three ſteps upon the ſame line, then raiſe him again, ſupporting him more and more, and keeping him even upon the line of the volte, ſo that it may be exactly round, and confining his croupe with your outward-leg.

If this leſſon be given with judgment, your horſe will ſoon make all the *Voltes* in the ſame air; and to make him furniſh a ſecond, as ſoon as he has cloſed and finiſhed the firſt, raiſe him again, and, without letting him ſtop, get from him as many leaps as you can, working him always upon the volte, in which he walks and leaps alternately, till he cloſes and ends it with the ſame vigour and reſolution as he did the firſt.

Aid always with the outward-rein, either upon the voltes, or when you leap ſtrait forwards, you will narrow and confine the fore-parts, and enlarge the hinder-parts, by which means the croupe will not be preſſed, but free and unconſtrained.

I will enlarge no farther upon this chapter: for what regards the making caprioles upon the voltes, you may look back to what has been already ſaid on the ſubject of curvets; and remember that the ſureſt way to ſucceed, when you undertake to dreſs an horſe to caprioles,

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is to arm yourſelf with a patience that nothing can ſubdue or ſhake; and to prefer for this purpoſe ſuch horſes as have a diſpoſition, are active, light, and have a clean ſinewy ſtrength, to ſuch as are endowed with greater ſtrength and force, for theſe laſt never leap regularly, and are fit for nothing but to break their rider's backs, and make them ſpit blood, by their irregular, violent, and unexpected motions.

CHAP. XXI.

Of the Step and Leap.

THE ſtep and leap is compoſed of three *Airs*: of the ſtep, which is the action of the *Terre-a-Terre*; the riſing *before*, which is a curvet; and the *Leap*, which is a *Capriole*.

This manege is infinitely leſs painful to an horſe than the capriole; for when you dreſs an horſe to the capriole, he will of himſelf take to this air for his eaſe and relief, and in time theſe horſes, which have been dreſt to the caprioles, will execute only *Balotades* and *Croupades*, unleſs particular care is taken to make them yerk out.

It it this, likewiſe, which, next to running a briſk courſe, enlivens and animates an horſe moſt: to reduce an horſe to the juſtneſs of this air, you muſt begin by emboldening and making him loſe all fear of correc-

tion, teaching him to keep his head ſteady, and in a proper place, lightening his fore-parts by putting him to make *Peſades*, and teaching him to know the aid of the ſwitch, the ſame as in the leſſon of the capriole, and by giving him a firm and good appuy, and full in the hand; though it is certain that the *Step* contributes to give him this appuy, in as much as that it puts him in the hand; beſides, that it gives him ſtrength and agility to leap, juſt as we ourſelves leap with a quicker ſpring while running, than if we were to ſtand quite ſtill and leap; therefore, moſt old horſes generally fall into this air.

When your horſe is ſufficiently knowing in theſe ſeveral particulars, teach him to riſe, and hold him in the air; then let him make three or four *Peſades*, and afterwards let him walk four or five ſteps ſlow and equal; if he forces the hand, or retains himſelf too much, he ſhould be made to trot theſe four or five ſteps rather than walk; after this, make him riſe again, and continue this leſſon for ſome days.

When he is ſo far advanced as to comprehend and underſtand this ſufficiently, begin by putting him to make a peſade; demand then a leap, and finiſh by letting him make two peſades together.

There are two things to be obſerved, which are very eſſential in this leſſon: one, that when he is to make the leap, he ſhould not riſe ſo high *before* as when he makes *Peſades* only, that ſo he may yerk out with greater eaſe and liberty; the other caution is always to

make your laſt peſade longer and higher that the other, in order to prevent your horſe from making any irregular motions, by ſhuffling about his legs, if he ſhould be angry and impatient, as well as to keep him in a more exact obedience, and to make him light in the hand, if he is naturally heavy and loaded in his fore-parts, or apt to lean too much upon the hand.

Again, reduce the third or fourth peſade into a leap, as you did the firſt, then make two peſades following; and after this, let him walk quietly four or five ſteps, that he may make again the ſame number of peſades, and in the ſame order. In proportion as the horſe begins to underſtand, and is able to execute theſe leſſons, you ſhould augment likewiſe the leaps one by one, without hurrying or changing their order, making always between two leaps a ſingle peſade, but lower than thoſe in the firſt leſſon, and then two more again after the laſt leap, and ſufficiently high.

By degrees the horſe will grow active and light in his hinder-parts: you muſt raiſe him then higher before, and ſupport him longer in the air, in order to make him form the leaps perfect, by means of prudent and judicious rules, often practiſed and repeated.

If an horſe forces the hand, or preſſes forward more than you would have him, either from heavineſs of make, or from having too much fire in his temper; in this caſe, you ſhould oblige him to make the peſades in the ſame place, without ſtirring from it; and inſtead

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of letting him advance four or five ſteps, you ſhould make him go backward as many.

This correction will cure him of the habit of preſſing forward, and forcing the hand. Upon this occaſion, likewiſe, you ſhould uſe a hand-ſpur to prick his croupe, inſtead of a ſwitch.

To make this air juſt and perfect, it is neceſſary that the action of the leap be finiſhed as in the caprioles, except that it ought to be more extended; and that the peſade, which is made between the two leaps, ſhould be changed into a *time* of a quick and ſhort gallop; that is, the two hinder-feet ought to follow together in a quick *time*, and briſkly, the fore-feet, as in curvets in the mezair; but in this the horſe ſhould advance more, not be ſo much together, nor riſe ſo high.

The perfection of this time of the gallop depends upon the juſtneſs of the horſeman's motions. They ought to be infinitely more exact in this leſſon than in the caprioles, or any other airs which are performed ſtrait forward.

In reality, if the horſeman is too ſlow, and does not catch the exact *time* which parts the two leaps; the leap which follows will be without any ſpring or vigour, becauſe the animal ſo reſtrained and held back can never extend himſelf, or putforth all his ſtrength: if he does not ſupport and raiſe his ſhoulders ſufficiently high, the croupe will then be lower than it ought to be, and this diſproportion will force the horſe to toſs up his noſe,

noſe, or make ſome other bad motion with his head as he is coming to the ground in his leap; or elſe it will happen from this, that the ſucceeding *time* will be ſo precipitate, that the next leap will be falſe and imperfect, as the horſe will not be ſufficiently united, but will be too heavy, and lean upon the hand. If he is not *together*, the leaps will be too much extended, and conſequently weak and looſe; becauſe the horſe will not be able to collect his ſtrength, in order to make it equal to the firſt.

Learn then, in a few words, what ſhould be the horſeman's ſeat, and what actions he ſhould uſe in this leſſon.

He ſhould never force, alter, or loſe the true appuy, either in raiſing, ſupporting, holding in, or driving forward his horſe.

His hand ſhould be not only firm and ſteady, but it is indiſpenſably neceſſary that his ſeat be exactly ſtrait and juſt; for ſince the arm is an appendix of the body, it is certain that the motions of the horſe ſhake or diſorder the body of the rider; the bridle-hand muſt inevitably be ſhook, and conſequently the true appuy deſtroyed.

In this attitude then approach the calves of your legs, ſupport and hold your horſe up with your hand; and when the fore-part is at its due height, aid with the ſwitch upon the croupe.

If your horſe riſes before, keep your body ſtrait and firm; if he lifts or toſſes up his croupe, or yerks out,

ſling your ſhoulders back, without turning your head to one ſide or the other, continuing the action of the hand that holds the ſwitch.

Remember, that all the motions of your body be ſo neat and fine as to be imperceptible: as to what action is the moſt graceful for the ſwitch-hand, that over the ſhoulder is thought the beſt; but then this ſhoulder muſt not be more back than the other; and care muſt be taken that the motion be quick and neat, and that the horſe do not ſee it ſo plainly as to be alarmed at it.

I have ſaid that when the horſe makes his leaps too *long* and *extended*, you ſhould then aid with the *Hand-Spur*, and for this reaſon, becauſe the *Hand-Spur* will make the horſe raiſe his croupe without advancing, as the effect of the ſwitch will be to raiſe the croupe, and drive the horſe forward at the ſame time; it ſhould therefore be uſed to ſuch horſes as retain themſelves.

Remember that you ſhould never be extreme with your horſe, and work him beyond his ſtrength and ability: indeed one ſhould never aſk of an horſe above half of what he can do; for if you work him till he grows languid and tired, and his ſtrength and wind fail him, you will be compelled to give your aids rough and openly; and when that happens, neither the rider nor the horſe can appear with brilliancy and grace.

CHAP.

CHAP. XXII.

Of the Pirouette.

THE air called the *Pirouette* is formed out of the *Volte*, or rather may be defined to be a *Volte*, which the horſe makes in the ſpace of his own length, without quitting the ſpot of ground upon which he works; his haunches remaining firm in the center, and his ſhoulders furniſhing and deſcribing the circle. In this action, the *inner* hinder-leg muſt not be lifted from the ground, but turned round in the ſame place, like a pivot, while the three other legs, and the body of the horſe, turn and wheel round it at the ſame time.

The *half Pirouette* is conſequently an *half Volte* in the ſame place, and performed by the horſe in the compaſs of his own length; a ſort of narrow *Change* which is executed by turning the horſe circularly from *Head to Tail*, with the haunches confined and fixed to the center.

Before an horſe is put to make *Pirouettes*, which ſhould always be in the *Gallop*, he ſhould be taught to make *half Pirouettes* to both hands in the *Walk*, ſometimes in one place, ſometimes in another, in order to prepare and enable him to make them whole and entire, and to execute them roundly and

rapidly in the gallop. In proportion as he is found to obey without reluctance or confuſion, his pace muſt be quickened, and he may be called upon to perform complete *Pirouettes* in the *Paſſage* or *Trot*; and when he is able to furniſh them in this pace, without diſordering his haunches, and turn himſelf ſo juſtly that he can bring his head and ſhoulders back to the ſpot where they were when he began to turn, it is a proof that he will ſoon be able to make them in the *Gallop* with readineſs and facility.

If, nevertheleſs, after having been made ſufficiently ſupple and obedient, he reſiſts and refuſes to undertake this air, it is a ſign that his haunches are not equal to the taſk of bearing the weight of his fore-parts, together with that of the rider; while, if on the contrary, he has the requiſite talents and powers, he will chearfully furniſh as many pirouettes as the prudent horſeman will demand.

To *change* in the *Pirouette*, the *Rider* muſt take care to place the horſe's head on the ſide oppoſite to that to which he was turning, with quickneſs and preciſion; and remember to ſupport him with the *outward* leg, to hinder the croupe from ſwerving from the center: the horſe, however, muſt not be bent to ſo great a degree as in the *Voltes*, becauſe if the head was turned too much *in*, or towards the center, the croupe muſt, by a neceſſary conſequence, be puſhed from it, in working in this *Air*.

The manner of making *Pirouettes* is various, and depends upon the pleaſure of the rider, and the diſpoſition of the horſe: ſometimes they are made in the middle of a *Change*, but without interrupting the order of the air; but the trueſt and moſt beautiful method of executing them, as well as of diſplaying the activity, obedience, and juſtneſs of the horſe, is, as it were, to *extract* them from the *Volte*, by gradually narrowing and confining the horſe upon the circle, till he gets the center, and then to put him to the *Pirouette*, and make him ſupply as many as his vigour and wind will permit.

The merit and excellence of this air conſiſt in the horſe's being able to furniſh many of them together, with the ſame truth, exactneſs, and rapidity; an horſe, therefore, to be capable of ſhining in this action, ought to be very free and ſupple in his ſhoulders, to have great elaſticity in his haunches, and to be firm and ſteady upon them, as well as to boaſt a temper in which patience, reſolution, and ſpirit, are happily mixed. Few horſes, therefore, are to be met with which are equal to this beautiful manege; ſo few, that an horſeman will at once wiſh and deſpair of finding them.

ADDITIONS AND REMARKS

TO THE

FIRST PART OF VOL. II.

PAGE 2. "This contrariety of opinions," &c.] The firſt endeavour of thoſe who wiſh to be horſemen, ſhould be to attain a firm and graceful ſeat; and the perfection of this, as of moſt other arts and accompliſhments, depend upon the eaſe and ſimplicity with which they are excuted, being ſo free from affectation and conſtraint, as to appear quite natural and familiar.

Page 4. "The parts which ought to be without motion," &c.] They ought to be ſo far without motion as not to wriggle and roll about ſo as to diſturb the horſe, or render the ſeat weak and looſe; but the thighs may be relaxed, and even opened to a certain degree with propriety and advantage, when the horſe heſitates, and doubts whether he ſhall advance or not; and the body

may likewiſe, upon ſome occaſions, become moveable and change its poſture to a certain degree. When the horſe *retains* himſelf, it may be flung back more or leſs as the caſe requires; and conſequently inclined forward, when he riſes ſo high as to be in danger of falling backward.

Page 5. "Truſt to the weight of his body, &c."] It is for this reaſon that beginners are put to ride without ſtirrups; for were they allowed to uſe them before they had acquired an equilibre, and were able to ſtretch their legs and thighs, ſo as to ſit down firmly in the ſaddle, and cloſe to it, they would either loſe their ſtirrups, by not being able to keep their feet in them, or the ſtirrups muſt be ſomewhat ſhortened to give the feet a better hold; in which caſe, the rider would be puſhed upwards from the ſaddle, and the ſeat deſtroyed throughout; the parts of the body, like the links of a chain, depending upon one another. Safety likewiſe requires, that they ſhould ride without them, as a fall, if a fall ſhould happen, is leſs dangerous.

It is the general practice of thoſe who undertake to teach the principles of horſemanſhip, when they put a ſcholar upon an horſe, to mix and confound many rules and precepts together, which ought to be diſtinct and ſeparate: ſuch as making him attend to the guidance of the horſe, demanding an exactneſs of hand, and other particulars, which they croud upon him before

fore he is able to execute, or even underſtand, half of them. The better way would be, perhaps, to proceed more ſlowly, to inſtruct more gradually, and not to think of the *Aids*, of the effects of the *Hand*, and other the more nice and eſſential parts of the art, till the *Seat* is gained and confirmed.

For this purpoſe, let the ſeat alone be cultivated for ſome time; and when the ſcholar is arrived to a certain degree of firmneſs and confidence, if the horſe can be truſted, let the maſter hold the *Longe*, and the pupil, abandoning the government of him to the maſter, ride him to both hands, with his hands behind him. This will very ſoon ſettle him with firmneſs in the ſaddle, will advance his waiſt, will place his head, will ſtretch him down in the ſaddle, will teach him to lean gently to the ſide to which he turns, ſo as to unite himſelf to his horſe, and go with him; and will give that firmneſs, eaſe, and juſt poiſe of the body, which conſtitute a perfect ſeat, founded in truth and nature, and upon principles ſo certain, that whoever ſhall think fit to reduce them to practice, will find them confirmed and juſtified by it.

Nor would it be improper to accuſtom the ſcholar to mount and diſmount on both ſides of the horſe, as many occaſions may happen to make it neceſſary, as well as that he cannot have too much activity and addreſs; for which reaſon it is to be lamented, that the art of *vaulting* is diſcontinued. There is likewiſe another duty too eſſential to be omitted, but hitherto, I fear, never

performed or thought of by maſters, otherwiſe very diligent and very capable in their profeſſion. They never inſtruct their pupils in the *Principles and Theory* of the art, by reading lectures to them, explaining how the natural paces are performed, wherein they differ from each other, in what their perfection conſiſts; what are the elements which form the *Airs* of the manege, in all their extent; why ſome horſes ſucceed beſt in ſome, others in different, and none in all, owing to their mould, limbs, temper, and other particulars, which, by not joining theory with practice, are unknown to many who may ſhine in a manege, but work as mechanically and ſuperficially as the horſes they ride.

Page 10. "A delicacy which nature," &c.] This is a refinement beyond truth and matter of fact. The *Head* is more concerned in this buſineſs than the *Hand*, which acts but as a ſervant, or tool, under the direction of the head; for the moment the horſeman underſtands ſo far as to aſcertain *what* degree of ſtrength is neceſſary, and to what proportion the hand ſhould be *firm* or *light*, he will be able at once to execute with the ſtricteſt exactneſs all that he intends, and the fineneſs of feeling, or thickneſs, or tenderneſs of his nerves and ſkin are not in the leaſt to be regarded.

Page 13. "Not to paſs from one extreme," &c.] The caution and delicacy here preſcribed, ſeem to be

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ſo nice and ſtrict, as rather to defeat, than promote the ends they labour to attain. The reaſons aſſigned for not permitting the horſeman to go at once from a *firm* to a *ſlack* rein are, that in that caſe he would abandon his horſe, would ſurprize and deprive him of the ſupport to which he truſted; and that in doing it he muſt *jirk* his hand, and give a ſhock to the mouth; which rough and irregular motion would be ſufficient to falſify the fineſt *Appuy*, and ruin a good mouth. With reſpect to theſe conſequences happening, it may be anſwered, that if the *mouth is good*, and *the Appuy juſt and fine*, theſe ſeverities of the hand *can never be wanted*; and if it is otherwiſe, the paſſing at once from a *firm* to a *ſlack hand*, by producing the effects above-mentioned, of ſurprizing the horſe, and depriving him of the ſupport to which he truſted, is doing all that can be done, and all that need be wiſhed. By being *ſurprized*, he will be awed and baffled, and by loſing his ſupport all at once, he will be ſo diſappointed and confounded, as no longer to truſt to it, but learn to go without it. As to the laſt charge, of precipitating the horſe upon the hand, this evil is too ſlight and momentary even to be named. The purpoſe of theſe directions is to form the *Mouth*; till this work is done, it is only loſt labour to think of other things; and when it is accompliſhed, every thing depending upon it, will follow of courſe; and the horſeman in his endeavours

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to make the *Mouth*, muſt ſuit the *Means* to the *End*, as in all things, and proportion the aids and conduct of the hand to the circumſtances and feelings of the horſe.

Page 18. "There are particular caſes in which the "reins are ſeparated."] They ought to be ſeparated in *all* caſes. Nothing ſo unmeaning, nothing ſo ineffectual as the method of working with them joined, or held in *one* hand. This is very evident in the inſtances of colts, and of ſtiff-necked and unworked horſes of all kinds. With theſe it is impoſſible to do any thing, without holding a rein in either hand, which rein operates with certainty, and governs the ſide of the neck to which it belongs; and ſurely this is a ſhorter and more natural way of working, than to make (or rather to *attempt* to make) the left rein determine the horſe to the right hand, and the right guide him to the left. In the above-mentioned inſtances of ſtiff and aukward horſes this can never be done; and although it is conſtantly practiſed with thoſe which are called *Dreſt*, yet it is certain that they obey, and make their *Changes*, more from *Docility and Habit*, than from the immediate influence of the *outward* rein, which ought only to act, to balance and ſupport; while the inner bends, inclines, and guides the horſe to the hand to which is to go.

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This can never be done ſo fully and truly with the reins joined, as when they are ſeparately held in each hand; and if *double or running* reins were uſed inſtead of ſingle, as with a *Snaffle*, they would afford more compaſs, and ſtronger power to the horſeman to bend and turn the horſe.

Page 18. "The manner of holding them high," &c.] The *Hocks* are no ways concerned, unleſs by them we are to underſtand the *Haunches*, and then this method, inſtead of ruining, will work and aſſiſt them; for the head being held high, the horſe muſt throw his weight upon them; for one end being *raiſed*, the other muſt be kept down.

Page 20. "Compel him by force and ſeverity."] However diſobedient and vicious horſes may be in their diſpoſition, they are all more or leſs ſenſible of careſſes and good uſage. Thoſe horſemen, therefore, who, from paſſion, or thoughtleſſneſs, are apt to be ſevere with their horſes upon the ſlighteſt fault, are guilty, if I may ſo ſay, of *Injuſtice*; for a little forbearance and gentleneſs will probably reconcile the horſe to his duty, few of them being inclined to diſobey from malice and vice, but more frequently from weakneſs, ignorance, or inaptitude. An experienced and judicious horſeman knows very well to diſtinguiſh from what cauſe the

oppoſition proceeds, and will reſerve puniſhment for thoſe faults alone, which are the children of vice and ſtubbornneſs; then he will inflict it with ſerioufneſs and rigour, and ſo inflicted, it will produce obedience and amendment;

" For *horſes*, born to be controll'd,
" Stoop to the forward and the bold."

And the horſeman ſhould diſpute it with them with firmneſs and reſolution equal to their reſiſtance, till he has reduced and bent them to his will and purpoſe; like the *God* in Virgil, inſpiring and poſſeſſing the *Sybil*.

———*Tanto magis ille fatigat*
Os rabidum, fera corda domans, fingitque premendo.

" Her foaming mouth, attentive to controul,
" He forms her organs, and commands her ſoul."

PITT.

Page 25. " An horſe is ſaid to be *entier*."] When an horſe is ſaid to be *entier*, we are to underſtand by the expreſſion in its common acceptation, that he refuſes to *turn*, and that his refuſal proceeds from the aukwardneſs and ſtiffneſs of the body and limbs; ſometimes too from malice and bad habits; for the *Temper*, or *Mind* of the animal, if the expreſſion may be granted,

muſt be ſoftened and *ſuppled*, or the pliancy of the joints and muſcles will avail but little; they ſhould therefore act in concert, and mutually aſſiſt each other, and as the one is able, the other ſhould be willing and ready. The term *Entier* in its *figurative* ſenſe, in which it is always to be underſtood in horſmanſhip, means a *ſtiff* horſe, or one that is not *ſuppled*, and therefore refuſes to *turn*, from the pain and difficulty which he finds in putting himſelf into a proper poſture: in its original and literal ſignification, this French word means *whole*, *entire*, *unbroken*. It is derived from the Italian, *intero*, as that from the Latin word, *integer*. The *Italians*, therefore, who always talk in *Metaphor*, and from whom the *Terms* of horſemanſhip are taken and adopted, or *naturalized* by other nations, figuratively call a *ſtiff* and undiſciplined horſe, a whole, *entire*, or *unbroken* horſe; which, from the ſtiffneſs and tightneſs of his joints and muſcles, is not able to *bend* himſelf, but in turning, moves all of a piece, like a beam, or bar of iron; while the active and ſuppled horſe, who can *bend* himſelf readily, and becomes part of the *Circle* he deſcribes in *turning*, may be ſaid, like a *Chain*, ſo to looſen and ſhift his limbs, as to *break* and *divide* himſelf as it were into parts: hence, perhaps the term *Horſe-breaker*, for one who forms the paces, and qualifies horſes for being rode.

Page 26. " Turn their heads and necks to the *left*," &c.] This habit goes but to a certain degree, and is not ſufficient to exempt them from being ſuppled by labour and art.

Page 27, " It often denotes an ill temper," &c.] The fault may ſometimes be in the *Temper*; but is more likely to proceed from cuſtom and habit.

Page 29. " A *reſtive* horſe," &c.] Corruptedly and ignorantly called a *ruſty* horſe. The word is derived from the French *Retif*, as that from the Italian *reſtivo*, from the verb *reſtare*, to ſtop, or ſtand ſtill.

Page 31. " Nothing excels this method," &c.] The ſhorter and ſurer method is, to work him upon circles unmounted, till he is fatigued to a certain degree; then let a rider get upon him, and the *Longe* be held by a careful and judicious aſſiſtant. By continuing this method with diſcretion for ſome time, the horſe will be weaned from this moſt dangerous vice, and habit and exerciſe will reconcile him to patience and ſubmiſſion.

Page 36, " If he is loaded with a great head," &c.] Of no conſequence, for horſes do not go upon their *Heads*, nor does the perfection of their paces depend upon them.

Page

Page 36. " That are inclined to be *ramingue*," &c.] An horſe that is *ramingue*, is one which in working doubts and heſitates to go forward; advances a little, then ſtops, and is as it were of *two* minds; not obeying the ſpur or whip, or other aids of the horſeman, but holding back, and refuſing to go freely forward. The original word *ramingo*, ſignifies in *Italian* a young bird, or neſtling, which, when full grown and fledged, refuſes to quit the neſt or bough, though urged and ſolicited by the parent birds, to launch into the air, and take its flight.

Page 43. " Of the *Stop*."] On the contrary, the perfection of the *Stop* depends abſolutely upon theſe qualities; for it is impoſſible for an horſe to make an exact and correct ſtop, unleſs his powers are collected and united; unleſs his mouth is juſt and ſure, his head and ſhoulders ſettled and firm; unleſs he is light in the hand, and regular, exact, and adjuſted throughout: the *Stop*, therefore, muſt be conſidered as the *Effect*, and not as the *Cauſe* of theſe perfections.

Page 48. " To ſtop upon his haunches," &c.] This leſſon will be admirable, if practiſed with horſes which have been ſuppled and prepared; but ſhould never be uſed to colts or raw horſes, whoſe joints are ſtiff.

Page 51. "Arm themſelves,"] Horſes guilty of this defence ſhould be worked unmounted, with a ſnaffle, and the *Stick*, or *Pole*. *Vide infra.*

Page 60. "Owes its origin, &c."] Some people have imagined that the hint of uſing *Pillars* in the *Manege* was taken from a contrivance, of which *Eumenes* was the author: *Plutarch* relates it thus: when *Eumenes* was beſieged at the fort of *Nora* by Antigonus, fearing leſt his horſes ſhould ſuffer, and grow ſick from reſt and idleneſs, he invented a method of working them, by which he could give them ſtrong exerciſe, without removing them from their ſtalls. He placed a pully over their heads in the beams of the ſtables; with which, by the means of running reins, he pulled up their fore parts, cauſing at the ſame time people to ſtand behind them, who urging, and laſhing them with whips, put them into motion, made them yerk out behind, raiſing and moving their fore legs, and work and chafe themſelves till they ſweat copiouſly; by theſe means he preſerved their health, kept them in wind, and ready for ſervice*. The *ſingle* pillar, once ſo frequent in *Maneges*, but now laid aſide, was firſt uſed in *Naples*, and owes its origin to the following occaſion. In the early days of the *modern Manege*, horſemen had not the advantage of covered buildings, expreſly erected for the

* Vide Plutarch, Eumenes.

purpoſe

purpoſe of riding and breaking horſes ; but from the want of them were expoſed to great inconveniences, and obliged to have recourſe to various ſhifts and contrivances ; for beſides the ſhelter which a roof affords both to man and beaſt, the *Walls* of the riding-houſe are immediately neceſſary to aſſiſt the horſeman, by awing, guiding and confining the horſe : for want of theſe coadjutors, the ancient horſemen were uſed to dig *Trenches* of certain dimenſions as to length and breadth, in which they worked their horſes ; the ſides of the trenches ſupplying the want of walls, and producing to a certain degree the ſame effect. Upon many occaſions likewiſe they exerciſed their horſes in *ploughed* fields, as well as up and down hill ; being obliged to avail themſelves of theſe and ſeveral other methods, for want of thoſe helps which a riding-houſe only can furniſh. In this ſtate things were, when the well-known *Pignatelli* flouriſhed in Naples ; and having no covered *Manege*, worked his horſes in the open air, in a place which he choſe for that purpoſe : in this ſpot was a *Tree*, to which this renowned horſeman, to ſave the trouble and fatigue of holding the *Longe*, uſed to tie his horſes, and work them round it. Among the many ſcholars formed by this maſter, was the famous *Pluvinel*, of France, who had the honour of ſetting *Louis* XIII. on horſeback.

Being returned into France, and profeſſing horſemanſhip, he placed a *Poſt* or *Pillar* in his *Manege*, in imitation

tation of *Pignatelli's Tree*, and made the ſame uſe of it: to this he ſoon added another of the ſame ſize and height; which *two* pillars were calculated to anſwer purpoſes different from thoſe for which the ſingle pillar had been erected: the *two* pillars are ſtill in uſe, and reckoned an eſſential piece of furniture in all riding-houſes.

The *ſingle* pillar has long been diſcontinued, but is not without its merit, and may be employed to advantage upon certain occaſions, eſpecially where an horſeman undertakes to *longe* an horſe, without the aſſiſtance of another perſon.

Page 68. "Not over the ſhoulder," &c.] The ancient horſemen applied the ſwitch, or rod, over their ſhoulder, in a very aukward and ineffectual manner, as may be ſeen in the books of old writers.

Page 81. "Worked with his head *in*, or to the cen-"ter, and his croupe out upon *large* circles."] The *French Manege* of late years has introduced another method of working horſes, in preference to the *Circle*. It is called the leſſon of *Epaule en dedans*: of which, as it has an intimate connection with that of *Croupe to the Wall*, it may not be improper in this place to give ſome account, and to explain to the reader the ſignification of the expreſſion of *Epaule en dedans*, which is now become a technical word,

and adopted as ſuch in moſt *Maneges*, and French treatiſes of horſemanſhip.

The leſſon called *Epaule en dedans* is of late invention, and unknown to the earlier writers on horſemanſhip: rendered into Engliſh, it means that attitude, in which, as the horſe goes forward, he is ſo bent through his whole frame, that if he goes to the *right* hand, he muſt croſs the right fore-leg over the left, and ſo *vice verſâ*; or, in the language of the *Manege*, his *inner* ſhoulder, or leg, over the *outward*. The old maſters either did not know, or forebore to practiſe this method, but worked their horſes upon *Circles*, when they intended to ſupple the ſhoulders and haunches: it has been of late years objected to the working upon *Circles*, that it conſtrains the fore-part too much, and throws the horſe upon his ſhoulders; to remedy this evil *Monſieur de la Guerriniere* *, a knowing and accompliſhed horſeman at Paris, invented the leſſon called *Epaule en dedans*, and eſtabliſhed it in his *Manege*. Both he, and ſucceeding profeſſors of the art, have triumphed mightily in the baniſhment of the *old* method, and diſcovery of the new; which latter, notwithſtanding the aſſertions of ſo capable and experienced a maſter, differs very little from the old practice, to which it owes its origin, and from which it is extracted and formed. The great, and only objection brought againſt

* Vide Ecole de la Cavalerie.

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the *Circle*, is, that the horſe, when worked *circularly*, has his haunches too much at liberty, by which means, the weight of his body is thrown upon his ſhoulders, which are thereby impeded in their motion, and the animal compelled to work in a manner directly oppoſite to what he ſhould do. At the time when this crime was imputed to the *Circle*, it had great appearance of truth and juſtice; but the objection was miſplaced, the blame being layed upon the *Circle*, which ſhould have been aſcribed *ſolely* to the falſe and ſenſeleſs *Manner* in which they *then* were uſed to work their horſes in it; uſing heavy large *Bitts* and *Caveſons*, with which they loaded their heads, and brought them down to a level with their knees; ſo that they carried them, like *Rams*, when they fight and batter one another with their foreheads.

This evidently appears from the portraits in the *Duke of Newcaſtle*'s Syſtem of Horſemanſhip, where horſes are repreſented, as he juſtly calls it, working in a *Circle*, with their *Heads in*, or *to the Center*, and their *Croupes* flung *outward*, or from it. Theſe terms clearly expreſs what they are meant to convey, while the new-coined one, *Epaule en dedans*, gives no idea of the thing ſignified, ſo that unleſs the horſe has been ſeen performing the leſſon, it would be difficult to unriddle the meaning of the expreſſion. Working of horſes in this manner, muſt indeed produce effects contrary to the nature of the leſſon, as well as to the horſemen's expectation; and it is no

leſs amazing, that when they ſaw the *Effect*, they ſhould not have ſagacity enough to inveſtigate the *Cauſe*; but ſhould be ſo abſurd, as to load the *Leſſon* with thoſe reproaches, which ſo juſtly belonged to the *Manner*, and to that alone, in which they gave it.

Had they known the advantage, I ſhould ſay the neceſſity, of raiſing the *Head*, in order to preſs and bend the *Haunches*, and to do this by means of a *Snaffle* with *double* reins, one being tied over the *Withers*, on the oppoſite ſide to which the horſe is to turn, the *Head* would at once have been *raiſed*, the *outward* ſhoulder brought *in*, and the horſe bent from noſe to tail; but this diſcovery was reſerved, among other, for a greater maſter *, whoſe ſuperiour talents have ſtruck out, and whoſe practice has confirmed, many important improvements in the *Art*, which he ſo much admires, and ſo highly adorns.

Page 117. "Of Curvets."] This *Air* was called by the older Italian maſters, *Urſata*, or the Gambols of a *Bear*, from *Urſa*, a *Bear*; as the horſe in making curvets was thought to reſemble the motions of the *Bear* when he dances upon his hinder-feet. The word *Curvets* is derived from *Corvetto*, or *Corbetto*, ſignifying in the Italian language, a *Crow*, the actions of which, when it hops or leaps, is imitated in this air by the horſe. Others de-

* Sir Sydney Medows.

rive it from the Spaniſh word *Corva*, which ſignifies the *Elbow*, or *Hock* at the hinder-leg, becauſe the horſe, in executing this Manege, bends his hocks, and throws his weight upon them.

Page 127. "To make a croſs, or dance a Saraband," &c.] To teach an horſe to deſcribe the figure of a croſs in making curvets, he ſhould firſt be walked upon a ſtrait line, about four times the ſpace of his own length, ſhould be made to go backward upon the ſame line; afterwards advance to the middle of it, then go ſideways to the right hand, about twice the meaſure of his own length; the ſame on the left, and then return to the middle of the line, where he ſhould ſtop, and be careſſed.

When he can tread theſe lines equally, advance, go backward, and to either ſide, flying the heel, it will be right to put him to make a curvet at the beginning, the middle, and at the end of each line; and if, upon repeated trials, he is found ready and obedient, he may be called upon to make the entire *Croſs* in curvets.

To execute the *Saraband* in this *Air*, the horſe muſt make two curvets forward, two backward, two ſideways to each hand, and ſo on, forward, backward, and ſide-ways indifferently; without keeping the proportions of the ground, as in making the *Croſs*, and without ſtopping, as long as his wind and vigour will allow

allow him to continue. In directing this *Manege* the horſeman muſt take care, that his aids be perfectly juſt and exact, as well as that the horſe be furniſhed with vigour, temper, activity, and ſuppleneſs in all his parts, otherwiſe he will never be able to perform theſe two Maneges with truth and brilliancy, to which very few horſes, for theſe reaſons, are equal. Vide Guerriniere, p. 146.

Page 144. "Uſe an hand-ſpur," &c.] In teaching an horſe to make *Caprioles*, the name of which *Air* is derived from *Capra*, a goat, as it reſembles the leaps of that animal when it bounds and plays; it was a method with the old riders to prick the horſe's croupe with a ſhort-pointed iron, in order to make him yerk out, or kick, when he was at the height of his leap, without which he cannot be juſt and perfect. This the French horſemen call *Nouer L'Aiguillette*, or *tying the knot*; an expreſſion far fetched, but taken, perhaps, from the likeneſs of this motion, to tying a knot with a ſhuttle: to do which, the thread is contracted and hollowed in the hand of the perſon who holds it, and the ſhuttle, in the ſame moment is flung through to the end of the line, and binds and faſtens the knot: in imitation of this action the horſe draws, or tucks up his hinder legs towards his belly, and then yerks them out to their utmoſt ſtretch *. For this purpoſe, it was uſual to make

* Having never ſeen any explanation of this phraſe, what is ſaid is only as conjecture.

uſe of what may be called an *Hand-ſpur*. The poſture of the horſeman, however, upon this occaſion, is awkward and conſtrained; and the aid ſo rude and clumſy, as to ſuit only horſes whoſe feelings and ſpirits are dull and cold, and which, for this reaſon, ſhould never be put to this *Air*, which, above all other, requires ſenſibility, quickneſs, and a frank temper.

Page 147. "That over the ſhoulder," &c.] The ancient horſemen aided, or ſtruck the croupe with a long ſwitch acroſs the ſhoulder; but this motion is not ſo quick, neat, or ſharp, as that given by putting the hand behind the waiſt, or on the ſide.

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THE

HISTORY and ART

OF

HORSEMANSHIP.

PART II.

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PART II.

CHAPTER I.

Of Bitts.

WHEN men firſt thought of taming the horſe, and reducing him to ſuch obedience as patiently and chearfully to receive and carry them upon his back, it is ſuppoſed that they rode without *Bridles*; not conceiving that an inſtrument might be made, which being placed in the *Mouth*, would awe and direct the animal at the will of the rider; ſo weak and limited is *Art* in its firſt eſſays, in its rude beginnings! But being ſoon convinced, that by riding in this manner, the

man muſt be more in the power of the horſe, than he under the control of his rider, they faſtened a cord, or other ligatures over the *Noſe*, with which, to a certain degree, they guided and reſtrained his courſe; this diſcovery ſoon led them to obſerve, that the *Mouth*, from its capacity of holding whatever might be put into it, as well as from its tenderneſs and ſenſibility, was the *Part* pointed out and adapted by nature, of which they might avail themſelves to communicate their intentions to the horſe, and make him obedient to them; they began, therefore, to ſhape pieces of *Wood*, of *Horn*, and of iron, which they fixed in the mouth, and which, with the addition of *Reins*, are thought to have compoſed the firſt *Bridles* uſed by man.

Upon this foundation, in proceſs of time, were conſtructed all the improvements of *Branches*, *Curbs*, and various ſhapes of *Mouth-pieces*, which conſtitute thoſe inſtruments called *Bitts*, ſo denominated from the horſes cuſtom of *biting*, or champing upon them, when in their mouths.

The earlieſt account we have of *Bitts*, is to be found in Xenophon's Treatiſe of Horſemanſhip *. He deſcribes two ſorts of them, the *rough* and the *ſmooth*, known and uſed in *Greece*; and the form and figures of the *Roman* bitts, as well of thoſe of ſome other ancient nations, are ſtill to be ſeen upon ſtatues and other

* Vide Vol. I. of this Work.

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monuments of antiquity: theſe *firſt* Grecian *Bitts*, both from *Xenophon*'s deſcription of them, and from the ſhapes of others, ſtill to be ſeen on ancient *Roman* monuments, which probably were copies of the Grecian, appear to have been plain and ſimple, but yet were equal, in all probability to the ſervices required of them, and anſwered the ends for which they were deſigned.

From *Parents* like theſe, however, it is amazing to ſee what a numerous, uncouth, and diſtorted progeny are deſcended. Whoever ſhall look into the books of the firſt *modern* writers upon this ſubject, and will trace them down to the laſt century, or even later, will be amazed, and almoſt frightened, at the variety of abſurd, whimſical, and monſtrous *Bitts* which load their works, and which can ſerve only to perplex and diſgrace the ſcience they were intended to embelliſh and improve. Their *Sizes* are ſo large, that they muſt almoſt have choaked the horſes which were condemned to wear them, whoſe teeth were frequently pulled out, on purpoſe to make room for the mouth-piece, or *Canon*, to lay upon the *Bars*, while the *Shapes* into which they were wrought, and the ſuperfluity of *Ornaments* with which they were *deformed*, are ſo ſtrange and fantaſtical, as not to be conſiſtent with uſe or common ſenſe, and muſt make us deplore the ſtate of that *art*, which had *ſuch* advocates to advance its cauſe, and *ſuch* guides to direct its ſteps. Nor is the number of the *Bitts* which they

uſed, leſs prodigious, than the *Variety* of the ſhapes and figures into which they twiſted and tortured them: forgetting the ſimplicity and uniformity of *Nature*, they ſeem never to have reflected, in forging ſuch a multitude of different *Bitts*, that the *Mouths* of horſes are not ſo various, and eſſentially oppoſite, as to bear the ſmalleſt proportion to the number of bitts invented to ſuit their properties, or correct their defects; inaſmuch as that it is known and evident, that all the different ſorts of *Mouths*, good or bad, may be claſſed under a very *few* heads; and that their good qualities may be brought forth, and their defects to a degree remedied, by gentler and readier helps, than theſe abſurd and elaborate inſtruments could have afforded. But theſe horſemen knew nothing of *Simplicity*, nor how engaging and powerful it is: they ſeem never to have conceived or underſtood, that the plaineſt and ſhorteſt way of doing any thing, if equally effectual, is doubly pleaſing and advantageous; nor do they appear to have conſulted *Nature* in their undertakings, or ever to have thought of reducing their *Art* to any certain ſtandard of perfection by following her hints, confirming them by experiment, and proceeding in their labours upon the firm and unvariable principles of reaſon and truth. Hence it follows that their works are generally a *Chaos* of obſcurity and confuſion, in which no order or connection are preſerved, few general principles advanced, and hardly any definition of the *Terms of Art*, or their deri-

vation,

vation, ſet forth and explained, eſpecially among the *Italian* authors, who were the firſt writers and practiſers of horſemanſhip, and whoſe diction is generally ſo metaphorical, and their expreſſions ſo far-fetched, as ſcarcely to be intelligible to an *Italian* himſelf, unleſs he has ſome acquaintance with the *Art* of which they diſcourſe, which they treat ſo aukwardly, that it ſeems rather to have been cruſhed and overlaid by their injudicious labours and treatment, than nouriſhed, ſtrengthened, and improved by them. Of this, their *Bitts* afford but too clear a proof, being ſo formed, that they need only be ſeen, to be condemned and rejected. Such indeed has been their fate; for the *Art*, as it went on, refined in its courſe, and the profeſſors of it have at length found eaſier and plainer methods of *bitting* horſes, than they ever could have attained from the uſe of thoſe prepoſterous machines employed by their predeceſſors. They have diſcovered, that to acquire a dominion over the horſe's mouth, it is better to employ ſkill and gentleneſs than force and violence; and underſtand, that to compaſs this end, the *Part* muſt be preſerved in a juſt degree of tenderneſs and ſenſibility; that the rider's *Hand* muſt accompany and anſwer all its feelings, while the *Mouth* muſt reciprocally act with it, and obey its directions; and that when this is the caſe, that is to ſay, when the *Mouth* has been properly worked, and formed to this delicacy and truth of feeling, the inſtrument is then in tune, and ready for the artiſt, whoſe hand, though

armed with the plaineſt and ſofteſt bitt, will be able, generally ſpeaking, to draw forth all its harmony.

The effects and operations of the *Hand* having been explained in the foregoing pages, the properties of *Bitts*, and the methods and rules for adjuſting them to horſes mouths ſhall be the ſubject of the enſuing chapters.

A bitt, in order to operate properly, and control and guide the animal, ſhould be ſo formed, as to be in proportion to the ſize of the mouth, to ſuit its properties both *inſide* and outſide, and conſequently place the head in a becoming and graceful poſture, reſtraining him without violence or pain, and obliging him at the ſame time to follow and obey the impreſſions of the hand with freedom and exactneſs, at the ſame time preventing him, as far as it is poſſible, from making any aukward, irregular, or capricious motions with his head.

Any perſon, to a certain degree, converſant with horſes, who will employ his eyes and judgment, will ſoon be capable of underſtanding when the bitt is in proportion to the mouth and ſize of the horſe; for it is not difficult to perceive and comprehend, that a *ſmall* bitt would be improper and uncomely in the mouth of a *large* horſe, as a great one would be inconvenient and burdenſome to an animal of a lower and ſlenderer make. The ſize, however, and relative proportion to the figure of the horſe, are leſs to be inſiſted on, than the properties and proportions of the bitt, with reſpect to the effect it is to produce, and the manner in which it is to govern and

influence

influence the mouth. Here indeed much juſtneſs and delicacy are required, for all the motions of the horſe depend upon it, and every action is to be regulated by it.

The horſes which go looſe, *diſunited*, or *falſe*, are to be *put together*, and adjuſted; and thoſe which are weak, and go faintly and indiſtinctly, whether from bad feet, or whatever other cauſe, are to be propped and ſupported; and ſuch as have over-hanging ſhoulders, large heads, and thick forehands, which, from heavineſs and ſloth, lean upon the hand, are to be raiſed, lightened, and animated by it.

The juſtneſs of the parts which compoſe the bitt, both for the inſide and outſide of the mouth, conſiſts in keeping the proportion which each bears to each. The *Mouth-piece* therefore, ſhould neither be ſo big as to fill up the mouth, nor ſo ſmall as to be ſunk and loſt in it; it ſhould preſs and act upon the bars evenly and firmly, ſo as not to give a *falſe Appuy*. The *Eye*, or hole at the upper end of the *Branch*, ſhould be ſo placed as not to hurt or offend the *Cheek*; and the *Curb* be lodged ſo exactly as to ſit ſmoothly and evenly in the *Beard*, its proper place, and in appearance deſtined to it by nature herſelf.

The figure and ſhape of almoſt every thing is pleaſing and proper, in which there is nothing *wanting*, nothing *ſuperfluous*, nothing *extravagant*, or fantaſtical. Whatever is thus conſtructed, will generally anſwer the purpoſes expected.

expected from it, and its utility will be its *Beauty*. A bitt ſhould be ſubject to theſe rules, and formed upon theſe principles. That bitt, therefore (except in particular caſes) will be proper and handſome, whoſe *Branches* are of a due length with reſpect to the ſize of the horſe; which turn neither too much *in*, or towards his cheſt, nor too much *out*, or from it; that is to ſay, which are not too ſtiff, nor too weak and yielding; whoſe *Ends* keep at a due diſtance, and do not contract, or cloſe in upon each other, but are naturally and eaſily inclined ſomewhat *backwards*, or towards the cheſt, ſo as neither to keep the mouth under too rigid a confinement, nor indulge it in too much liberty: for it is from this juſt mixture of reſtraint and eaſe, that we are to acquire the means of placing the head in a ſuitable and graceful poſture; a poſture not only beautiful, but indiſpenſably requiſite and neceſſary to aſſiſt the operations of the *Bitt*.

Nature, which in many inſtances is found to be wiſer than reaſon and human invention, does not always conſider the beauty and grace which ariſe from ſymmetry and proportion, *abſtractedly* in themſelves as *Beauty* and *Grace*, as ſome may imagine, who miſtake the effect for the cauſe; but gave them merely to be *ſubſervient* to *Utility*, and to advance her own great and wiſe purpoſes. Thus, when an horſe is, generally ſpeaking, ſtrong, active, and excellent in his paces, he will be found to be juſtly and truly made in all the eſſential parts upon which his paces and ſtrength depend; and when

when ſo proportioned, he will likewiſe generally be found to be *handſome*. Here beauty is ſubſervient to utility, and holds but the *ſecond* place, for he could not have been ſtrong or active, without being well-made, and being ſo, he will moſt probably be handſome from the harmony and proportion of his ſtructure; for it is this proportion which is the parent of perfection in all objects, and where it is not obſerved, or is defective, the orginal fault muſt be in the quality and proportion of the conſtituent parts; ſo that the beauty is no more than the reſult of a juſt conformation, and ſerves only as a poliſh to the whole. With reſpect, therefore, to the placing of the head, when the horſe wears a bitt, the poſture in which he is taught to hold it, is not required becauſe it has a pleaſing appearance, but becauſe it is ſo abſolutely *neceſſary*, that were it otherwiſe, the bitt could not operate, nor the rider avail himſelf of it, to put the horſe to thoſe ſervices for which nature ſeems to have formed and deſigned him.

When, therefore, the horſe thruſts out his noſe, and turns it upward, this poſture is not to be blamed becauſe it is ugly and diſagreeable, for in many animals it may be proper, and even becoming; as in the ſtag, and ſometimes even in an horſe, as when running wild, and full of gaiety and ſpirit; but it is to be condemned in an horſe when *mounted*, becauſe it entirely frees him from all obedience to the hand of the rider, and renders the bitt uſeleſs, and of no effect.

In this attitude, he can neither be ſtopped, *united*, guided, or ſupported: on the contrary, if he goes into the oppoſite extreme, and carries his head ſo low as to *arm* himſelf, or touch his throat with his chin, or the end of the *Branches*, the bitt in this inſtance will have no power, and the horſe, by *crouding himſelf together*, and not keeping the due diſtance which nature has ſet between his head, neck, and ſhoulders, will not be able to lift his legs, or put them forward, hardly to ſee his way, and muſt go in a manner equally diſagreeable to the ſpectator, and unſafe to himſelf and his rider. The perfect poſture then is to be found in a *Medium*, and is derived from both extremes. The ſkill of the horſeman muſt accompliſh this, for in this the ſcience of the bitt conſiſts, and he will endeavour to do it with gentleneſs, exactneſ, and patience; he will *collect* and put his horſe *in the hand*, ſo as to make him feel the impreſſion, and follow its motions without pain or ſurpriſe, but ſmoothly and gradually; requiring no more than a gentle and eaſy ſubmiſſion, and remembering to do nothing that may alarm and diſturb, ſo as to provoke him to rebel againſt the *very* hand he is required to obey.

When an horſe can *ſtop* readily and with eaſe, when his head is conſtant and ſteady, and he is *light* and *firm* in the hand, and ſo ſupple as to be able to obey it in all its motions with caſe and readineſs, he gives ample proofs that the bitt is proderly adjuſted, and fitted to his mouth; and that he is reconciled, and even pleaſed with

with the power it exerciſes over him: on the contrary, if he opens his mouth as if he was gagged, if he wreathes and twiſts his jaws, if he draws up his tongue above the mouth-piece, or thruſts it out of his mouth ſideways, if he *retains* himſelf, or runs backward, if he carries his head very low, and endeavours to force the hand, if he fears the impreſſion of the *Bitt*, has no *Appuy*, toſſes his head up and down, or refuſes to advance, and go forward, interrupting his *Manege* with various diſorders, he gives evident reaſon, by the commiſſion of theſe irregularities, to ſuſpect that the bitt is not properly adapted to his mouth, and offends, or hurts it, either within ſide, or without.

It has already been ſaid, that the different *Sorts* of *Mouths* are not ſo numerous, nor their ſtructure and properties ſo oppoſite, as to juſtify the almoſt infinite variety of bitts, which were invented in paſt times; it is nevertheleſs certain, that all are not formed with all the qualities which compoſe a good and perfect mouth; nor have all horſes the *ſame ſort* of mouths, whether good or bad; for were that the caſe, the horſeman's taſk would require no ſkill or diſcernment, and *one* bitt would infallibly ſuit all horſes. Some *diſcretionary* power muſt therefore be allowed, and horſemen muſt know how to avail themſelves of bitts, more or leſs different, for the government of horſes, which in the peculiar formation and qualities of their mouths, ſhapes and ſizes of their bodies, and even in their temper, are found to

differ from one another; for different mouths muſt demand, to a certain degree, a variety of bitts, which variety is only to be condemned, when indulged to an injudicious and wanton exceſs.

It is moſt true and apparent, that that horſe which is ſtrong and firm in his ſtructure, endued with gentleneſs and ſpirit, is active, and has good legs and feet, can never want a bitt, whoſe principal effect is to raiſe and ſupport, becauſe he is very able to furniſh to himſelf all the aſſiſtance he can need, and from the concurrence of theſe properties, will moſt probably have received from nature a proper diſpoſition and a good mouth: that horſe likewiſe whoſe forehand is long, and elegantly turned, with a lean and ſmall head, and whoſe jaws at the ſetting on of the head, are wide and open, can never call for a bitt which is particularly conſtructed to fix his head in a poſture, in which nature has placed it before: again, that horſe whoſe mouth is large and deep, whoſe *Bars* have a proper degree of feeling, neither too hard, nor too tender, with a briſk fine *Tongue*, ſmall and thin *Lips*, the *Beard* well made, and neither too delicate, nor callous, will never require a bitt particularly ſmall, nor one calculated to awe and reſtrain him beyond the common degree; nor one with the *Liberty* or *Upſet* wherein to lodge the tongue, larger than uſual; nor with a *Curb* ſtricter, or more ſevere than it ſhould be, to be felt and acknowledged. Happy indeed would horſemen be, were it eaſy to find horſes poſſeſſed

of

of theſe uſeful and noble qualities. But this is ſeldom their lot, and it is from the want of ſome, and ſometimes of all theſe requiſites, that the ſkilful horſeman is called upon to remedy by art the faults, and ſupply the defects of nature, when ſhe proves perverſe and unkind.

This truth being eſtabliſhed, that there are few if any horſes given to man ſo correct and perfect, as not to have ſomething wrong, ſomething that we would wiſh otherwiſe in their ſhape, limbs, or character; the utility, as well as neceſſity, of the horſeman's art will be clear and evident; and the merit of that art muſt be confeſſed, which comes in as a friend to the aſſiſtance of nature, which ſtrengthens it where it is feeble, guides and ſupports where it is weak and uncertain, and always acts ſo kind a part, as to leave it improved and better than it was, when it was firſt undertaken.

CHAP. II.

Of the Branches.

THE *Mouth-piece*, in order to produce the wiſhed-for effects, and operate juſtly and with certainty upon the mouth, ſo as to be able to raiſe, ſupport, unite, or reſtrain the horſe, without violence or pain, ſhould be placed directly and evenly upon the *Bars*, exactly between the teeth called the *Grinders* and the *Tuſhes*; and the chain, called the *Curb*, ſhould reſt equally and ſmoothly on that hollow under the chin, commonly called the *Beard*. The *Mouth-piece*, by its *Appuy*, or the force with which it preſſes the *Bars*, is employed to retain the horſe in his pace, and to make him *ſtop*. The *Branches* govern, direct, and unite him; and the *Curb* is the cement and ſoul of both: for the *Mouth-piece* could have but little influence over the *Bars* from above, nor the *Branches* when pulled *below*, if the *Curb* did not connect and animate both. This is the manner in which the bitt operates, by means of the parts which compoſe it, *viz.* the *Mouth-piece*, *Branches*, and *Curb*, each of which has its diſtinct office, although all muſt concur and act in *Union* to produce the propoſed effect. We will explain how this end is to be attained, and, to be more exact, will ſpeak of each article ſeparately, beginning with the *Branches*.

CHAP.

CHAP. III.

Of the Branches and Curb.

THESE are formed in different ſizes, in different ſhapes, and proportions, as the mouth which is to wear the bitt requires; and theſe different ſhapes and proportions are what diſtinguiſh one *Bitt* from another.

The *Mouth-piece* is that part of the *Bitt* which the horſe carries in his mouth: this is ſometimes made of one entire piece of iron, *kneed*, or bent in the middle, and ſometimes quite ſtrait. Some again have a joint in the middle, and other mouth-pieces have an hollow ſpace in the middle, in which the tongue is lodged, which being not preſſed ſo much as when the *Mouth-piece* is level, remains more free and undiſturbed. This arched ſpace is called, the Mounting, *Liberty*, or *Upſet*; and, from its ſhape and faſhion, gives a particular denomination to the bitt, as a *Pigeon* necked, a *Duck*, or *Gooſe* necked bitt, ſo called, becauſe the two parts which compoſe this neck are formed in reſemblance of the necks of theſe birds. The *Branches* are thoſe parts of the bitt to which the *Mouth-piece* is joined and inſerted, and which reaches from the horſe's cheek to a certain length below his chin. They are ſometimes quite ſtrait, and ſometimes bent and turned into different ſhapes; and, according to

the proportion in which they are bent, produce different effects upon the horſe's mouth. When ſtrait, the branches conſiſt but of two parts; an *Eye*, or hole at the top, to which the *Head-ſtall* is buckled; and an hole, or ring at the bottom, in which the reins are faſtened; beſides this, one or two ſmall *Chains*, and ſometimes a ſlender bar of iron run acroſs near the bottom, to keep the *Branches* firm and ſteady.

Thoſe *Branches*, which are formed obliquely, are bent in different parts, and in different degrees at the upper end, near the mouth-piece. When they are bent ſo as to make a *Projection* near the *Mouth-piece*, this projection is called the *Elbow*, or *Shoulder*; and when it is towards the bottom, it is named the *Knee* or *Ham*. There is an imaginary line belonging to all bitts, called by horſemen and bitt-makers, the *Line* of the *Banquet*, or upper part of the branch, above the mouth-piece; which beginning from the *Eye* at the top of the branch, runs to the end. In this all the delicacy of the art conſiſts; for it is the rule and guide by which the bitt is to be adapted to the mouth, and by which the ſtrength or weakneſs of the branches are to be known. To theſe we may add one part more, which is called the *Arch of the Banquet*, and is at the inſertion of the *Mouth-piece* into the branches. Under this, there is another called the *Beard*.

The next and laſt article belonging to the bitt, is the *Chain*, or *Curb*, which goes under the *Chin*. The perfection

fection of the bitt, and the certainty of its effects depend upon the union and correſpondence of the *Curb* with the *Branches*. To attain this purpoſe, great exactneſs muſt be obſerved, as that it be of a juſt and ſuitable length with the *Beard*, and that it remains flat and immoveable in its place, not galling, or pinching the part, but yet keeping it in due ſubjection: for were it to be looſe, and ſhift its place, it would render the branches entirely uſeleſs. This *Curb* is compoſed of many links; the larger they are, the gentler and eaſier they are, and when, from the tickliſhneſs and delicacy of ſome horſes, they happen to be too ſtrict, a piece of cloth or leather, put between them and the *Beard*, will blunt their effect. The adjuſting the *Curb* properly, is a matter not only of the utmoſt conſequence to give the branches their due power, but is alſo of ſo much exactneſs and nicety, that few of the Bitt-makers themſelves are equal to the taſk, ſo as to know the ſhape and temper of each mouth, the dependence which all parts of the bitt have upon one another, of what length or ſhape to form the *Branches*, and to complete the machine with that truth and juſtneſs, which the purpoſe to which it is deſtined moſt abſolutely requires. The greateſt difficulty is to fix the *Curb*; and, although it calls for ſo much care and knowledge, and almoſt each horſe, from the ſize or temper of his mouth, ſhould wear his bitt *with a difference*, yet they are generally kept *ready made*, and many people are content to buy them.

them ſo, and thruſt them into their horſes mouths, pleaſed with the poliſh, and mechanic neatneſs of the work, which in this nation is very beautiful; and judging this to be ſufficient, concern themſelves no farther.

Of outward form elaborate, of inward leſs exact. MILTON.

When the *Curb* (as already mentioned) is too looſe and long, it defeats the operation of the *Branches*, and by giving too much room, allows them to go back, which poſture oftentimes galls and frets the horſe's lips, and frees him from ſubjection to the hand.

When it is too ſhort, it is always too ſevere, and binds and gags the horſe, ſo as to occaſion great uneaſineſs and diſturbance, depriving the branches likewiſe, to a certain degree, of their juſt effect. In order to hinder the *Hook* to which the *Curb* is hung, and which confines it in its place, from hurting the horſe either in his cheek or lip, great care ſhould be taken to turn it ſomewhat round and thick, and to proportion its length, ſo that it may touch only the extremity of the lip, which is the place where it joins the laſt link of the *Curb*. The due length is generally fixed by the diſtance from the *Eye* of, the *Branch*, to the *Elbow*, or *Shoulder*; and in *ſtrait* branches where there is none, to the *Place* where the elbow *would* be, if there was one. If the *Beard* is too tender and ſenſible, it will be proper to make the *Curb* of *one* piece of iron, remembering to have it round, ſmooth, and well

well poliſhed ; taking care to make the curb reſt in its place, and not to ſlip up above the *Beard* upon the jaw-bone, as it happens to horſes which are ſmall, narrow, and very quick of feeling in that part. To keep it ſteady, therefore, the *Hooks* muſt be longer than they commonly are, hollow or arched, eſpecially upwards, and the *Curb* either round or flat, according as the *Beard* requires, and *ſhort*, to balance the extraordinary length of the *Hooks*. To ſhield the *Beard* likewiſe from the preſſure of the *Curb*, a bit of cloth, or leather, may be put between them ; and where the part is ſo very tickliſh, as hardly to allow any thing to touch it, the *Curb* may be made entirely of *Leather*. There is likewiſe another method which may be practiſed upon theſe occaſions, either to work with the reins put under the *Shoulder* of the bitt, which leſſens, to a great degree, the force of the *Curb*, and is called working with falſe reins ; or elſe to lay the curb entirely aſide. As theſe *Curbs* are calculated for the eaſe and relief of horſes whoſe *Beards* are too ſoft and yielding, there is a ſort of *Curbs* likewiſe which are deſtined ſolely to horſes whoſe *Beards* are thick, fleſhy, and ſo dull and hard, as ſcarcely to have any feeling, but lean upon the hand, *force*, or break from it, and commit many diſorders, either from a bad temper, want of ſtrength, of ſuppleneſs, and activity ; or, as it ſometimes happens, of all together. The *Curb* preſcribed for horſes of this character (having firſt tried the ſmooth *Curb* of *one* piece) muſt be hollow,

indented, or armed with ſmall teeth, and of one piece of iron.

This indeed has great power, and will perform all that can be executed by a bitt; but it is too rude, and ſo painful, as to be unbecoming in an horſeman to uſe. The more eligible part will therefore be, with horſes to which ſuch ſeverity is requiſite, either to reject them totally, or endeavour to form them by milder treatment, and with judgment and knowledge, rather than to expoſe them, by the harſhneſs of this curb, to work diſagreeably, or be indebted for their obedience to ſo much rigour and cruelty. It was likewiſe cuſtomary to fix above the *Mouth-piece* a thin *Chain*, or ſlender bar of iron, reſembling a ſmall *Snaffle*, but better known by the French term of *Trenchefile*. This, at preſent, at leaſt in this country, is laid aſide; it nevertheleſs has its uſe, and may be employed with advantage to horſes which are apt to *drink* or *ſwallow* their *Bitt*, as the expreſſion is, or bury it ſo deep in their mouths, as to hinder it from having a due and juſt effect. It ſerves alſo, to a certain degree, as a *Player*, to refreſh and enliven the mouth, ſomewhat in the ſame manner as the little chain ſo called, which is hung in the middle of the *Upſet*, and laying upon the tongue, keeps it in motion, and makes the mouth moiſt and pleaſant.

Such, under various forms and combinations, are the component parts of the machines called *Bitts*. The general rules which muſt be obſerved in adapting them

to

to the mouth, the different ſorts at preſent in uſe, with their properties and effects, will now demand to be conſidered; but as this cannot be done but relatively to the mouths to which they are to be applied, it will be indiſpenſably neceſſary, in this place, previouſly to ſpeak of them, and of ſeveral particulars incident to them.

CHAP. IV.

Of the Bars and Lips.

IN order to be able to adjuſt a bitt to the mouth of any horſe, the firſt thing neceſſary is to examine the qualities, and to conſider and meaſure the proportions, ſo as to make it tally and anſwer to the temper and properties of each particular part. The metod of doing this, is to be able to diſcern the natural faults and imperfections, ſo as to palliate and correct them by the ſtructure of the bitt; for were the mouths of horſes good and perfect, there would be no trouble, and little need of ſcience, to furniſh them with bitts.

The general defects are, that they are *too* narrow and ſmall, or too large and wide; that they have the *Tongue* too thick and broad; the channel, or place where it is lodged, too confined and ſtraitened; the *Bars* too dull and hard, or too delicate; the *Lips* too flat and fleſhy; the *Palate*, or roof of the mouth, too nice and tickliſh,

and too low, that is to ſay too *fleſhy*, or not ſufficiently ſo; and above all, the jaws too large, narrow, and confined. Nor does it fail ſometimes to happen, in addition to the perplexity which each particular defect will occaſion, that they all meet together in the ſame horſe, and being oppoſite and contrary to each other, will demand the utmoſt ſkill of the moſt able horſeman to ſteer between theſe difficulties, which this complication of diſorders will throw in his way.

It is not, however, the thickneſs of the *Lips*, the hardneſs of the *Bars*, nor the bigneſs of the *Tongue*, which need occaſion much trouble; for a palliative, if not a remedy, may certainly be found in allowing a large and open *Liberty* to the bitt, ſo as not to preſs or confine the tongue; and in having a firmer and fuller *Appuy* upon the *Bars*, but ſo as not to ſqueeze, or diſturb the lips. But when the *Mouth* is narrow, and the *Bars* at the ſame time tender, a more ſerious diſtreſs muſt ariſe; for if the *Mouth-piece* is ſmall and thin, to ſuit the ſize of the mouth, it will offend and hurt the *Bars*; and in this inſtance, the *Bitt*, inſtead of fixing and aſſuring the horſe's head, will teaze and fret him ſo as to make him toſs it about, and commit many diſorders with it. When the *Tongue* is groſs and clumſy, and the *Channel* narrow, the *Appuy*, or ſtreſs of the *Mouth-piece*, which ought to be upon the *Bars*, will render the *Liberty* ſo comparatively ſmall, that it will act rather upon the *Tongue*; and, inſtead of eaſing and relieving, will con-

fine and preſs upon it, ſo as to occaſion uneaſy ſenſations. Again, when the *Tongue* is unreaſonably large, and the *Palate* very low, and quick of feeling, the *Liberty*, being required to be very high, will rub and fret the *Palate* with its top, ſo as to make the horſe open his mouth in a diſagreeable manner, *beat* upon the hand, and behave very irregularly. Theſe difficulties every horſeman muſt expect to encounter; and they are ſo combined and united, as to require the utmoſt ſkill and diſcernment to reconcile them together; nor will the beſt efforts, and niceſt refinements of the arts ſucceed, without much patience, continued exerciſe, and the diſcreteſt conduct. It has been already mentioned, that the ſenſibility, or dulneſs of the *Bars*, proceed from the greater or leſs quantity of fleſh with which they are covered; as well as from their *Form*, and their being more or leſs round, or *ſharp* and *ridgy*, and ſituated *high* or *low*. In proportion, therefore, to theſe qualities, it will follow, that the influence of the bitt, or *Appuy*, muſt be ſtronger, or more gentle and moderate. Mere common ſenſe inſtructs us ſo far; but we ſhall be ſtill more fully convinced by the horſe; for he muſt neceſſarily be guilty of many follies and extravagancies, when the bitt is either ſo rude as to give him pain, or ſo eaſy and weak as to be ineffectual.

Thoſe horſes whoſe mouths are good in all their qualities, and juſt in all their parts; that is, whoſe *Mouths* are reaſonably wide, whoſe *Tongue* lays eaſily and properly

properly in its channel, whoſe *Lips* are not thick, nor fleſhy, whoſe *Bars* are endued with a certain degree of feeling, without being too tender, ſuch horſes will require but little trouble, and the ſimpleſt and plaineſt bitt will ſuffice, eſpecially if to theſe advantages, a fine and long *Forehand*, a ſmall and well-turned *Head* be added, and they are active, ſtrong, and gentle, with ſpirit and courage; horſes of this ſtamp will prevent the labours of art, for nature may almoſt be ſaid to have *bitted* them herſelf, when ſhe furniſhed them with theſe happy and ſuperior qualities. The only difficulty is to find them.

When an horſe poſſeſſes all the qualities which conſtitute a fine mouth, and, at the ſame time, is weak in his fore parts, it is certain that he will, and muſt lean more upon the hand than he ought, and will, upon this account, require a ruder and more powerful bitt; and although no bitt ſhould be ſo harſh as to cauſe pain, yet, in this inſtance, it is evident, that one ought to be uſed which is ſtricter, and more compulſive, than in other circumſtances would be neceſſary.

When the *Bars* are round and callous, and the Lips are fleſhy and big, the bitt ſhould be ſo conſtructed, as to keep clear of the *Lips*, and preſs only upon the *Bars*. If, on the contrary, the *Bars* are good, and the *Lips* in fault, the intention of the bitt ſhould be to eaſe the *Bars*, and attack the *Lips* more forcibly. Both theſe are effected, by making the mouth-piece thicker or thinner,

where it is to eaſe, or preſs upon theſe parts. If the *Bars* are hard and callous, and the lips ſmall and thin; a *Mouth-piece* ſomewhat ſharp and edged will be more effectual than one that is round. When the *Bars* are hard, the *Lips* large, or the mouth narrow, the *Mouth-piece* ſhould be formed ſo as to affect the *Bars*, and leave the *Lips* at liberty; that is to ſay, it ſhould be thick and round at the middle, and ſmaller and ſharper at the end. When the mouth is dry and dull, a *Player*, or ſome rings hung upon the *Mouth-piece*, by their turning and motion, will awaken the feelings, and make the mouth freſh and pleaſant; and when the *Bars* are ſomewhat lifeleſs, and the mouth narrow, ſo as not to ſuffer much iron to be put into it, a large *Liberty*, with the *Mouth-piece* narrowed, and ſharpened off toward the ends, will take up leſs room, and from its ſharpneſs be more felt by the *Bars*. It muſt be remembered, that each of theſe bitts muſt have the liberty in proportion to the ſize and action of the *Tongue*, and the properties of the *Palate*.

But when, to theſe imperfections, heat and fretfulneſs of temper are added; if the bitt, which was calculated to remedy the vices of the mouth only, ſhould fail of the expected effect, inſtead of augmenting its rigour, you ſhould make it more eaſy and gentle, by compoſing the *Mouth-piece* of one entire piece, without a *Liberty*, if the *Tongue* will permit; and if not, one ſhould be made, ſtill keeping the *Mouth-piece entire*; that is to ſay, not broken

broken or disjointed, and the two parts fastened by a *Link* in the middle; but the *Liberty* hollowed out of a solid piece, which will have this advantage, that being solid, it will not bend, and will keep the mouth in a firm and just *Appuy*, fixing the *Head*, and maintaining a constant and equal degree of subjection in such horses as are apt to have their heads fickle and uncertain; and reconciling them to the constraint better than a *jointed Liberty* could effect; teaching them, at the same time, by the uniformity of repeated lessons, that all their efforts of resistance are in vain, and that no irregular motions of the head, no grimaces, or distortions can avail, to change or remove what is fixed and stable; and to which habit and patience will, soon or late, dispose them to submit.

With respect to horses whose *Bars* are high, sharp, and endowed with such sensibility, as scarcely to suffer any thing to touch them, a plain and simple mouth-piece, or *Cannon* will be most suitable; it should be moulded likewise with the ends *thick* and *full*, and with a *Liberty* for the tongue, which, by being bent, will work more upon the *Lips*, and consequently spare the *Bars*; while time and perseverance, which conquer most difficulties, will lend their assistance, and reconcile all. To proceed; it is not only necessary that the *Branches* should have their peculiar and distinct effect, and that the *Mouth-piece* should correspond with the structure and temper of the mouth; but it is indispensibly necessary, that

that both theſe parts ſhould act together, and aſſiſt each other, and that with the utmoſt truth and exactneſs, otherwiſe many diſorders would ariſe; for how nicely ſoever the *Mouth-piece* may be adapted to the mouth, it will avail but little if the *Branches* do not correſpond; for if they are too rude and harſh, the horſe will be afraid of the *Mouth-piece*, gentle as it may be, as much as if it was really ſevere; and if, on the other ſide, the *Branch* ſhould be ſtrait to a certain degree, and the *Mouth-piece* too weak and eaſy, it would not have its due effect, to raiſe, confine, or ſupport the horſe; but he would lean upon the hand, and grow ſo heavy and dead, as to be very aukward and unpleaſing. In theſe delicate circumſtances the horſeman muſt truſt to his experience, and employ his judgment; nor is it a ſmall ſhare of either that will be ſufficient to direct his conduct: above all, he ſhould be well and intimately acquainted with the faults and defects of the horſe, and able to diſcern when they will admit of a remedy, and when they are incurable; ſhould know the temper, and ſee what qualities nature has given, and what ſhe withholds, ſo that he may decide how far to interfere, and to what degree of juſtneſs and grace he may hope to bring the animal, ſo as to make it anſwer the end he wiſhes to attain.

CHAP. V.

Of the Tongue and Palate.

WHEN the *Tongue* is ſo thick that it cannot be contained in the *Channel*, or is too broad and big, it will prevent the *Mouth piece* from reſting upon the *Bars*, will make the *Appuy* hard and dead, deprive the bitt of its due effect, and frequently be bruiſed, fretted, and injured by it. The true and only remedy for theſe evils, is to allow a proper place for the tongue, by making a juſt and convenient *Liberty*. The fantaſtical and ſtrange *Liberties*, or *Upſets* of bitts; which are ſo frequent in books, as well as the prepoſterous bitts which are to be found in them, are entitled to no notice upon this occaſion, inaſmuch that they appear to have been formed rather to exerciſe the fancy and invention of the bitt-makers, than to anſwer the wants of the able and judicious horſeman.

In what caſes this *Liberty* ſhould be formed, either *whole*, or compoſed of *two parts*, we have ſet forth in the preceding chapter; it will be ſufficient then barely to repeat in this, that when the *Tongue* is well-formed, and of a reaſonable ſize, it ſhould be ſmall and moderate; and when the tongue is groſs and big, it ſhould be large and ſpacious; or, in other words, it ſhould be adapted to the tongue, and made in meaſure and pro-

portion to it, care being taken at the ſame time, that it be not ſo wide, as to affect the *Bars*, for upon them the whole virtue of the bitt depends.

When the mouth is *ſmall* and *narrow*, the *Mouth-piece* muſt be in proportion, remembering, at the ſame time, that it ſhould not be ſo little and thin, as by its ſharpneſs to alarm the *Bars*; for it will be better to ſuffer ſome light temporary inconveniencies, ſuch as to let it wrinkle the *Lips*, or preſs upon the tuſhes a little in the beginning, than to make the horſe deſperate, by hurting the ſenſibility of his bars; or, to avoid that fault, by putting more iron in his mouth than nature allows it to contain. With theſe difficulties the horſeman muſt contend awhile; which, if attacked with prudence and moderation, will by degrees grow leſs and leſs, till they totally vaniſh. Time, and a judicious treatment, will bring the bars to a proper tone and feeling, and the mouth will become at laſt ſo ſeaſoned, as to be patient of the bitt, and obey its impreſſions at the will of the hand which directs it.

To theſe likewiſe many faults and irregularities in the horſe may be added; as *gaping*, or opening the mouth beyond meaſure, than which nothing is more diſpleaſing to the eye, *putting* out the *Tongue*, or letting it hang out on *one ſide*; *drawing* it up above the *mouth-piece*, *wreathing* and *moving his jaw*, *arming* himſelf, or reſting the branches of the bitt, or his chin, upon his breaſt, and carrying his head entirely on one ſide; to theſe bad

habits and tricks, it is not in the power of a bitt to furniſh a remedy. Long and patient exerciſe, diſcretion, and a correct and judicious hand, are the only means which can be employed to redreſs theſe capricious poſtures of the *Head*; and for the opening of the mouth, the beſt correction is to place the *Noſe-band* low, and draw it very cloſe and tight, unleſs the vice proceeds from the *Bitt*, by being too big for the mouth, or cauſing any pain or uneaſineſs; in which caſe, the bitt muſt be altered, and the cauſe being removed, the effect will ceaſe.

When the horſe *lolls out* his tongue, it proceeds either from a bad habit, or becauſe it is too *long*. When the latter is the caſe, it may be cut ſhorter, and the remedy is certain, but too cruel to be offered, although conſtantly preſcribed by ancient writers: when it is owing to mere whim and inclination, and the bitt ſits ſo juſtly and equally in his mouth, that nothing can be found amiſs, the fault muſt either be permitted, or the offending part be made *ſhorter* by *Amputation*, as in the inſtance of its being too long. When the horſe lolls it out on one ſide, he thereby fruſtrates, in part, the effect of the bitt, and renders the *Appuy* uncertain. Frequent and gentle ſtrokes of the ſwitch or whip, to alarm and ſurprize him, are the beſt corrections that can be uſed; though ſome preſcribe a ſort of *Muzzle*, with ſmall, and ſharp points of iron, to prevent or puniſh the fault. The horſes which draw up their tongues,

tongues, and bring it over the *Mouth-piece*, are generally guilty of this trick from heat, fretfulneſs, and too much ſenſibility. To cure this evil, care ſhould be taken that the bridle does not moleſt or incommode the mouth; and that the *Liberty* be ſo eaſy and large, as in no degree to preſs or diſturb the tongue; and in order to pacify and moderate a temper too quick and impetuous, the lenities of patience and gentleneſs, of a light and ſteady hand, and of a ſoft and eaſy bitt, will prove the moſt effectual medicines which can be adminiſtered.

When an horſe turns and twiſts his under jaw, being guilty of (as already ſaid) what the French horſemen term, *faire les forces*, or imitating the action of a pair of *Sheers* when they cut any thing; the beſt remedy is to uſe a bitt formed of *one* piece, and now and then to ſtrike the part lightly with the whip, and keep a conſtant hand. The horſe which is apt to *carry low*, or *arm himſelf*, which is effected by the horſe's curling his neck, ſo as to touch the upper part of his throat with the branches of the bitt, commits a fault which is beyond the power of the bitt to prevent or cure. To hinder the habit of *arming*, a round bit of wood has been recommended by ancient writers, to be placed in the hollow part of the jaws, which, in ſome degree may ſtop his chin from turning downwards, ſo as to touch his throat, and prove more effectual than any aſſiſtance that can be gained from the bitt; which is a machine whoſe ſole intention, and ſole powers are directed to

pull the head *downwards*, and conſequently cannot *raiſe* and *ſupport*, and *pull it down*, at the ſame time. The uſual method of attempting to raiſe the head, is to employ a bitt with branches that are eaſy and ſoft in their operation; or to make uſe of a bridoon to hold the hand high; but all theſe endeavours go but a little way, and are ſo very unequal to the taſk required, that thoſe horſemen who undertake to raiſe an horſe by the agency of the *Bitt*, defeat their wiſhes by the very means they uſe to make them ſucceſsful.

Having thus diſcourſed of *Bitts* in a ſummary and general manner, it will, perhaps, be requiſite, before we diſmiſs the ſubject, to recapitulate the foregoing particulars, and lay down the plaineſt and moſt certain rules for the information of thoſe perſons, who may wiſh to be acquainted with the properties of different bitts, and to know how to adapt them ſo as beſt to anſwer the horſeman's views and intentions.

The eaſier, ſimpler, and lighter a bitt is in all its parts, provided it produces the deſired effect, the better, and more agreable it will be.

The neater and ſmaller the mouth-piece is, in proportion to the ſize and qualities of the mouth, the more pleaſing it will be to the horſe.

The mouth-piece that is made of two parts, and joined in the middle. is more eaſy than that which is whole and entire.

The rounder and fuller it is towards the *Ends*, the ſofter and gentler it will to be the mouth.

The

The *Liberty* or *Upſet* ſhould be formed in *Proportion* to the mouth, eſpecially to the *Tongue*, for the eaſe and accommodation of which it is principally calculated.

The *Mouth-pieces*, called *Pigeon-necks*, *Gooſe necks*, *Cats-feet*, *Pas d'Ane*, *Canon a Trompe*, or a *Canne*, both which are entire, and *arched* in the middle, (and for which there is no Engliſh term) with many others, are diſtinguiſhed from one another, only by being whole, or elſe of two parts jointed in the middle, being fuller and ſmaller in the mouth, and by having the *Upſet*, or *Liberty*, larger or more confined.

In this particular, and in this only, the real and eſſential difference conſiſts, and not in the fantaſtical figures and ſhapes into which they are wrought, nor by the addition of *Melons*, *Bells*, *Pears*, *Balls*, *Olives*, *Pater Noſters*, or Beads, *Scatch Mouths*, and *Cats-feet*, &c. with which, till of late years, it was uſual to cover and load the bitts; and which are now deſervedly rejected, as cumberſome, abſurd, and ridiculous.

CHAP.

CHAP. VI.

Of the Branches.

IT is from the *Branches*, in alliance with the *Curb*, that the *Mouth-piece* receives all its life and power. Theſe branches act with greater, or leſs force, in proportion as they are nearer, or farther removed from that part of the *Mouth-piece* which preſſes upon the *Bars*, and is the eſſence of the whole. With reſpect to the line of the *Banquet*, or upper end of the branch, and the *Eye*, it muſt be remembered, that the lower parts of the branch are influenced ſolely by the different proportions and different ſituations of the upper part, called the *Eye*. If this is placed *high*, it reſiſts the power of the branches, and keeps them ſtrait and firm; ſo that when they are pulled, the *Mouth-piece*, which is between it and them, preſſes more ſtrongly upon the *Bars*, than it would do, if either of theſe parts were to yield and give way to the other. On the contrary, if the *Banquet* and *Eye* were placed *low*, they would be too weak to reſiſt the force of the *Branches*, and the *Mouth-piece* could have no effect. This is ſo infallibly certain, that the ſituation alone of the *Eye* will make *Branches* of different conſtructions, operate in the ſame manner, and produce the ſame effect; ſo that a ſtrait *Branch* will be as powerful, as one which is *bent* and turned, provided the *Eye* be

be placed equally high in both: and the line in which the reins act, that is from the *Ring* of the branch to which they are fastened, be equally distant from the point of *Appuy*, or that part of the *Mouth-piece* before described, which the branches immediately attack: the variety, therefore, of *turned* branches, which abounded formerly, and of which some are still in use, are, perhaps, more to be commended for their graceful appearance, than for possessing any qualities superior to those inherent in the *strait*; for the powers of both depend upon the *Eye*, which sits as sovereign, and commands the whole bitt. When the *Eye* is fixed to a certain degree of *Height*, and the branches are *short*, the bitt becomes powerful and severe. The situation being changed, and the *Eye* lower, accompanied with a *long Branch*, will make the bitt softer, and more indulgent.

Long branches, by being at a distance from the hand, confine and bring down the horse's head; *short* branches, therefore, being nearer to the hand, must contribute to raise it.

A branch, of whatever shape it may be, becomes strong and rigorous, when the lower ends advance upon the *outside* of the *Line* of the *Banquet*.

The contrary effect is obtained, by making the lower ends turn *inward*, or, in other words, *towards* the neck of the horse, as the term *outward* signifies *from* it.

Short branches are more forcible, and rougher than *long*, as their power is more instantly felt, than if it

came from a diſtance, and awe and conſtrain the mouth very ſtrictly.

Having thus *diſſected* the bitt, and ſhewn the diſtinct and ſeparate office of each part, we will now beg leave to gather up the ſcattered limbs, put them together, and place the entire machine in the horſe's mouth.

CHAP. VII.

Of the Bitt which ſhould be given to a young horſe.

IN the beginning of an undertaking, whoſe aim is to ſubdue and reclaim nature, and that at a time when ſhe is wild, ignorant, and even aſtoniſhed at the attempts which are made upon her, it is evident that ſhe muſt not be treated but with lenity, inſtructed with patience, and by ſmall degrees, and that nothing ſhould be offered that may hurt, ſurprize, or occaſion any diſguſt. The horſeman, therefore, ſhould not act the part of a *Tyrant*, but the part of a *Lover*; not endeavour to *force* her ſubmiſſion, but ſtrive to gain her *Conſent* and good will, by aſſiduity, perſeverance, and the gentleſt attentions; for what proſpect of ſucceſs would rougher manners afford? To what purpoſe would it be to compel a colt to go forward, or turn from fear of the whip or ſpur, and to trot and gallop ſo freely, as to ſupple his limbs, and form his paces, if the novelty of the bitt and the unaccuſtomed reſtraint to which it ſubjects him, ſhould

ſhould vex and confound him, ſo as to make him not know what to do, nor how to behave in theſe extremes. It cannot be expected that he will be guided, and go with eaſe to himſelf or pleaſure to the rider, if the inſtrument by which he is to be conducted offends, or gives him pain: all habits and acquirements ſhould be attained gradually, and almoſt imperceptibly; rigour and precipitation would ruin all, and inſtead of forming the horſe to the execution of what is required, may plunge him into vice and rebellion, ſo as to occaſion much trouble and loſs of time before he can be reduced.

He ſhould not, therefore, at firſt be conſidered as if he was deſigned to be formed to all the exactneſs and delicacy of the bitt; and the horſeman ſhould be content if he will endure it in his mouth, ſo as to grow by little and little accuſtomed to it, till the reſtraint becomes by habit ſo familiar and eaſy, that he not only is not offended, but begins even to delight in it. For this purpoſe great care ſhould be taken, that the bitt be eaſy and gentle in all its parts; that the *Mouth-piece* be larger than it need be for an horſe already *bitted*; that it in no wiſe incommodes the *Bars*, ſqueezes the *Lips*, or galls the *Tongue*.

The mouth-piece called a *Canon*, with a *Joint* in the middle, will be the moſt ſuitable; the *Ends* of it ſhould be as large and full as the ſize of the *Mouth* will permit, for the thicker and more blunted they are, the eaſier

they will be to the horſe, and the *Appuy* leſs ſtrict and ſevere. The links of the *Curb* ſhould be big, ſmooth, and well poliſhed; the *Curb* ſomewhat long; the *Branches* ſhould be exactly even with the *Line of the Banquet*, to make the *Appuy* moderate and equal. They ſhould likewiſe be *long*; nor does it ſignify of what ſhape they are, for with moſt horſes, they ought to be ſo weak, as ſcarcely to have any effect; ſo requiſite it is to guard againſt every thing that may annoy, or diſturb the horſe in theſe firſt trials. In order to reconcile him to this new conſtraint, the reins ſhould be held in both hands, and the horſe, for ſome time, ſhould only walk under the rider. Above all, upon this and all other occaſions, a firm, a light, and diligent hand is neceſſary; for although the bitt is as the *Rudder*, by which the horſe is to be ſteered, yet it is the *Hand* which muſt hold and direct the *Rudder*; and ſo ſuperior is its power, that at all times it can make a gentle bitt *ſevere*, and convert rigour to *Eaſe* and *Softneſs*.

Such are the *Outlines*, and general principles upon which the art of bitting horſes is eſtabliſhed, and by which it muſt exiſt. Under theſe heads, however, many diſtinctions muſt be made, and many variations permitted, which, however minute and nice, are yet ſo eſſentially neceſſary, that without attending to them upon proper occaſions, the wiſhes of the horſeman could never be accompliſhed.

It is not eaſy, however, to deſcribe and explain the *Exceptions* to theſe general rules, becauſe they cannot always be foreſeen, nor is it certain that they may happen; whenever, therefore, a caſe occurs in which a departure from theſe principles becomes neceſſary, it muſt be left to the judgment of the horſeman to act as the occaſion requires; for no general and poſitive directions can be given in many unexpected difficulties which may ariſe, and which, therefore, the horſeman himſelf muſt redreſs upon the ſpot.

To attempt to point out the means of doing this in a book, would be acting like a phyſician, who preſcribes without ſeeing the patient; a bare repreſentation of the diſeaſe may indeed be made, but there may be many circumſtances and particularities in the conſtitution, which ought to be conſidered, but which cannot be known till the parties are together. In our inſtance, therefore, the patient *muſt miniſter to himſelf*, and act from his own knowledge and diſcernment. The leading and general rules may be gathered from books, but the deviations from them to certain degrees, and the *Refinement* of the art can be known and learnt only *among Horſes*, and in the *Manege*. I have, therefore, judged it to be the better part, to lay before the reader only a general view, without going into too minute a detail, which would probably avail only to puzzle and miſlead. For this reaſon I have likewiſe forborn to ſpeak of the bitts at preſent moſt in uſe; ſuch as the *Conſtable* bitt,

ſo

ſo called from the famous *Montmorency*, Conſtable of *France*, who was the inventor of it. The *French* bitt, the *Pignatelli* bitt, which bears the name of the renowned horſeman who firſt deſigned it. The *Piſtol* bitt, or *Buade*, owing its firſt name to its reſemblance of a piſtol in its *Branches*, and the ſecond to its author. Theſe, and a few others now in uſe, are to be ſeen in the ſhop of every bitt-maker, and their properties are explained in almoſt every treatiſe of modern horſemanſhip*. Suffice it to repeat, that however they may vary in the ſhapes and figures of their *Branches*, yet the eſſential difference conſiſts merely in their *Length* or *Shortneſs*, and in their being more or leſs *before* or *behind* the banquet, or in an *even* line with it.

Upon theſe foundations is erected the art of bitting horſes, which art, as far as it reaches, is ſure and conſtant; but which, in ſpite of all the merit and praiſe of which it has ſo long been in poſſeſſion, will, upon a ſerious and ſtrict trial, never, I doubt, be found adequate to the views of a ſound and intelligent horſeman, nor capable of bringing an horſe to that degree of ſuppleneſs, and exactneſs of carriage, which the truth

* It is not for the ſame reaſon that the bitts uſed and valued in this nation, and diſtinguiſhed by the names of *Weymouth* bitts, *Pelham* bitts, *hard* and *ſharps*, &c. are not mentioned here. They are neither *Bitts* nor *Snaffles*, but *infra claſſem*, and of no account. Nor can what is called the Turkiſh bitt be valued, till ſeverity and brutal violence ſhall be deemed virtues in riding.

and

and perfection of the art require. Theſe attainments ſeeming to have been reſerved for a more ſimple, but powerful machine, called the *Snaffle*.

CHAP. VIII.

Of the Snaffle.

FROM what has been ſaid in the foregoing chapter, the reader muſt be ſenſible of the many difficulties which, from the difference of conformation in the *Bodies* and *Limbs* of horſes, the qualities of their *Mouths*, their tempers, the ſetting on of the *Head*, and other particulars, that perſon has to encounter who undertakes to *bitt* an horſe. The almoſt infinite *Number* of bitts, which formerly were in uſe (but now judiciouſly reduced to a very few), their variety of ſhapes and figures, the uſe of *Caveſons*, of *Bridons*, and *Martingales*, which acted with them as auxiliaries, and the number of general rules and directions ſummed up in the former chapters, all ſeem to proclaim the art of bitting an horſe to be one conſtant ſtruggle between nature and art; in which the former, though harraſſed and reſtrained, has ſeldom, I fear, been totally ſubdued, and that from the inſufficiency of the arms which have been employed againſt her. The bridle, in its collective ſenſe, is that inſtrument, which principally enables

ables the horſeman to govern and guide the horſe, ſo as to make him execute what he requires of him. To perform his buſineſs juſtly and gracefully, the animal muſt firſt be made very ſupple in his fore parts; and his *Head* and *Neck* ſo managed, that one may be *raiſed*, and the other arched or *bent*, more or leſs, to the hand to which he is to turn. The bridle called the *Bitt* is ſo impotent in its endeavours to *raiſe* the head, that it even produces the oppoſite effect; nor, from the confinement in which it keeps the horſe, and the ſmall compaſs it affords for the action of the rein, does it allow the rider ſufficient room to bend him, without *pulling down* his head, and putting him upon his *Shoulders*, both of which are incompatible with the true and ſound principles of the art. The frequent uſe of *Caveſons* and *Bridons* fully evince the want of power in the bit to ſupple the horſe, or raiſe the fore part.

The figures and repreſentations of horſes working upon different leſſons may be appealed to, for the confirmation of this aſſertion; the books of paſt times abound with them, eſpecially the boaſted work of that king of horſemen, the duke of Newcaſtle; whoſe horſes are all drawn with their heads between their knees, and yet are exhibited to the equeſtrian world, as ſtandards of truth, and models of perfection. The ſucceſſors of this duke, and of other great maſters, as imitators, are generally a blind and ſervile herd, ran headlong into the errors, adopted the faults of their predeceſſors, and

always made uſe of bitts, without reflecting upon their effects, or perceiving that they could operate but to make the horſe *carry low*, and to put him upon his *Shoulders*, while they thought he was all the time upon his *Haunches*. And it is plain from the conſtant uſe of bitts, and of *Caveſons* in conjunction with them, that the ancient horſemen underſtood but very imperfectly the poſture in which the horſe's head ſhould be placed, ſo as to influence and direct his motions according to the formation of his body and limbs; for there is ſuch an immediate and ſtrict connection and dependency between the parts, that the change of poſture in any ſingle one, will, more or leſs, affect the whole. To illuſtrate this, let the horſe be conſidered as a *Lever*, or poll, when one end is *downward*, or towards the ground, it is certain that the other muſt be *raiſed*, and turned upward. If the head of the horſe, therefore, is brought *down* towards his knees, it will follow that his *Croupe* muſt be *raiſed*, and that it is then impoſſible for him to be balanced upon his haunches, or to be well in *Hand*; for the hand can have but little power over the horſe, while the head is *down*; nor has the horſe, when in this attitude, a poſſibility of *uniting*, or *putting himſelf together*; for this can only be done, by bringing his *Haunches* under him, and making them ſupport the fore parts: a *Bitt*, therefore, operating chiefly to bring *down* the head, cannot but, more or leſs, be the ſource of theſe errors and contradictions. The uſe of the *Bridon*

joined with the *Bitt* (unleſs conſidered as a bridle *in reſerve*, in caſe the bitt ſhould break, or otherwiſe fail), proves the inſufficiency of the bitt to raiſe and ſupport the fore parts. This little inſtrument ſerving only to awaken and animate the mouth, and raiſe the head when the horſe becomes heavy in the hand, or *carries low*.

The prodigious variety of *Bitts* which were uſed in former times, loudly proclaim the difficulty of adapting theſe machines to the mouths of horſes, ſo as to anſwer the wiſhes of the rider; for although much wantonneſs was indulged in the invention of *ſo many*, and of ſuch ſtrange forms; the greater part of them muſt nevertheleſs be conſidered as purely calculated for the ſervice of the horſeman; while the prodigious number of them, and the difference of their figures and dimenſions, prove the uncertainty of the means employed.

To form a conjecture of the intentions of the ancient horſemen from the bitts they uſed, they ſeem to have had little more in view than to awe and command the horſes by force and violence, ſo as to be maſters of them at all events; and the bitts which they put into their mouths, and the *Caveſons* over the noſe, plainly confeſs that they placed all their hopes in the ſeverity of their tools, and the ſtrength of the hand which held them; while all ſenſibility in the horſe, and exactneſs and delicacy in the man, were either diſregarded, or unknown.

unknown. Theſe reproaches, however, are now no more, and the preſent times are ſo enlightened, as to poſſeſs the art of bitting horſes in its fulleſt extent, and to be able to diſplay it in its utmoſt force, purity, and elegance: unfortunate and miſtaken at the ſame time! For the *Bitt*, with all its improvements and boaſted virtues, can never operate ſo as to reconcile *Reſtraint* with *Liberty*, *raiſe* and *bend* at the ſame time, ſo as to draw up, and place the horſe's head and neck in a poſture which muſt oblige him to be upon his haunches, without *boring*, however, or turning his *Noſe* upward, but in proportion to his ſtructure and mould, keeping the mouth cool and freſh, and enabling the horſe to perform his buſineſs, be it what it will, with that freedom, brilliancy, and juſtice, which conſtitute the perfection of horſemanſhip; unleſs, perhaps, in the inſtances of a few horſes, which may be ſo perfect in mind and body, as to be properly called the Phœnixes of their kind.

An humbler, plain, and hitherto deſpiſed inſtrument, can nevertheleſs do the feat; and that with ſuch certainty, readineſs, and eaſe, that to prefer a *Bitt* to it, ſeems to be as ſtrange, as to make uſe of the huge, complex, and intricate machine, called by the ingenious *Hogarth* *, a *new Invention* to draw a cork out of a

* Vide his prints of the Rake's Progreſs.

bottle, inſtead of a common *Screw*; than which, in a good hand, nothing can be more effectual.

This inſtrument is called the *Snaffle*; and if ever there was a *Panacea*, or univerſal medicine, the *Snaffle* is one for the mouths of horſes; it ſuits all, it accommodates itſelf to all, and either finds them good, or very ſpeedily makes them ſo; and the mouth once *made*, will always be faithful to the hand, let it act with what agent it will. This bridle can at once ſubject the horſe to great reſtraint, or indulge it in eaſe and freedom; it can place the head exactly as the horſeman likes to have it, and work and bend the neck and ſhoulders to what degree he pleaſes. He can raiſe the head, by holding up his hand; by lowering it, it will be brought down; and if he chuſes to fix and confine it to a certain degree, he muſt uſe for this, as well as for the purpoſe of *bending*, *double Reins*, that is, two on each ſide; the ends of which muſt be faſtened in a ſtaple near the pommel of the ſaddle, or to the *Girths*, higher or lower, as the mouth, proportions of the horſe, and his manner of going require; and if properly meaſured and adjuſted, they will form and command the horſe ſo effectually, as in a great degree to palliate many imperfections of the mouth, and many faults in the mould and figure.

The reins thus faſtened, or even *one* only, for the ſake of working one jaw and ſide, will operate, more or leſs, as the *Branches* do to a bitt, and the ſnaffle will

almoſt

almoſt be a *Bitt*, a *Bridon*, a caveſon, and martingal in one. When the horſeman would bend his horſe, he muſt pull the rein of that ſide to which he is going, and lengthen that of the oppoſite, that they may not counteract each other. Nothing will awaken a dull mouth, and bring it to life and feeling, ſo ſoon as this bridle. If the mouth is hard and callous, the iron ſhould be twiſted ſo as to have a ſort of edge, which will ſearch the lips, and when they will permit, the *Bars*; and if gently moved, or drawn from ſide to ſide, keep the mouth freſh and cool. If the *twiſted*, or rough ſnaffle is thought too harſh, and the hand not ſkilful enough to moderate its effects, a ſmooth ſnaffle may be uſed; or if a bit of linen be wrapped round the twiſted ſnaffle, it will make it eaſy and ſmooth, and the mouth once made fine and delicate, will be true to its feelings, will obey the *Snaffle*, and follow the hand with as much exactneſs and preciſion as the *Bitt* knows to demand, but with more freedom and boldneſs than it ever can allow. Nor need the *Aids* of the horſeman be ruder, or more apparent, than when uſing a bitt; for if the horſe be quick in his feeling, has a mouth well-worked and ſeaſoned, and is active, ſupple, and willing, that is to ſay, be *completely dreſſed*, the rider may turn and wind him at pleaſure, with as much grace, eaſe, and ſecrecy as the bitt can boaſt. To conclude, the *Bitt* is certainly more graceful, and the horſe appears, when furniſhed with it, to more advantage; it likewiſe is

more ſtrong and coercive than the *Snaffle*; but its power can be wanted only in the circumſtances of hard mouths, and rude hands, where mere violence is preferred to gentleneſs and art; as in the inſtance of coach-horſes, and many others, under the management of common grooms, and other ignorant people.

To ſuch perſons I do not addreſs this diſcourſe; yet I could tell them, if they wiſh to know, that it is the mouth alone in which they ſhould put their truſt, and not in the ſtrength of their arms, nor in the rigour of the bitt; and when this is formed, and reduced to a juſt temper, and the hand knows how to *play* upon it, they will find, that not only a *Snaffle*, but even a *Rib-band*, or *Packthread* will be ſufficient to guide and control the animal in all its motions. The mouth, therefore, being *made*, and without it there can be no riding, the *Snaffle* will be as effectual as the bitt, and in all other particulars greatly ſuperior to it; while it ſtands doubly valuable and recommended from the plaineſs and ſimplicity of its compoſition, and from the eaſe and readineſs with which it may be uſed.

Such are the properties and merits of the *Snaffle*; theſe, long obſervation and not a little experience have taught me to think preferable (generally ſpeaking) to thoſe of the *Bitt*, and to point out and recommend, with all deference to others. Conſcious, at the ſame time, that in doing this, I commit *High Treaſon* againſt the dignity and pretended rights of the bitt, but not being legally

gally entitled to the pre eminence it has ſo long enjoyed, this ſacrifice is due to juſtice and to truth.

——— *Detrahere auſus*
Hærentem capiti multa cum laude coronam. HOR.

CHAP. IX.

Of the Bridon, Caveſon and Martingale.

THESE are no more than aſſiſtants, and humble attendants of the bitt; they ought, therefore, to ſhare the fate of their maſter, and fall with it. Wherever the *double-reined* ſnaffle comes, it will extinguiſh and baniſh them from the common-wealth of horſemanſhip. In paſſing condemnation, it may not, however, be improper to aſſign ſome reaſons for pronouncing ſentence upon them.

The *Bridon*, to be conſidered in its beſt light, muſt be employed only as a *ſecond* bridle, or *Bridle* in *reſerve*, in caſe any failure of the firſt, or *great Bridle*, called the bitt, ſhould call for its aſſiſtance. In *Battle*, therefore, or even in *Hunting*, and upon other occaſions, it may be of much ſervice; for in war the reins were compoſed of links of iron, and were no more than ſmall chains, which could not be ſevered by a ſtroke of the ſword, or ſabre. The bridles worn by coach-horſes at preſent,

preſent, when exerciſed, or taken out to be watered, are of this ſort, and uſed upon theſe little occaſions, inſtead of the bitts which they wear when put to draw the coach. The *Bridons*, or *ſmall* bridles, are of ſeveral ſorts: ſome have one *Joint* in the middle. ſome two, and others are quite even and ſmooth. Theſe variations, however, are diſtinctions which make no difference, for they all produce the ſame effect. When uſed with a bitt, the *Bridon* is intended ſomewhat to bend the neck, but more eſpecially to raiſe the head, and to correct the effect of the bitt in pulling it down; ſo that between them, there is an eternal conteſt and oppoſition; but the *Bridon* is not ſtrong enough to ſtand againſt the force of its antagoniſt. That horſeman, therefore, who wiſhes to have his horſe carry *high*, ſhould uſe only a *Bridon*, or *Snaffle*, which is the ſame ſort of bridle, only thicker and ſtronger; and if he would have his horſe carry his head *low*, let him employ the bitt; but to uſe them together, is to endeavour to reconcile flat contradictions; inaſmuch as that when the head is to be *raiſed* by the *Bridon*, the *Bitt* muſt ceaſe to act, and when the latter confines, and pulls the head *down*, the former becomes totally uſeleſs.

CHAP.

CHAP. X.

Of the Martingale.

THE *Martingale*, invented by *Evangeliſta*, an eminent horſeman of *Milan*, is a long ſtrap, or thong of leather, the one end of which is faſtened to the girth, between the fore legs, and the other to the bitt, or, which is the better way, ſhould have a thin mouth-piece of its own. It is of ſervice in caſes where the horſe toſſes his head, or turns his muzzle upwards, when he *beats* upon the hand, and his head is uncertain and inconſtant; when his jaws are too tight, and when he is *ſtag-necked*. In theſe circumſtances, the *Martingale*, although decried by many horſemen, will have its merit, and contribute to bring down the noſe, and ſettle the head in a juſt and becoming poſture, till, by practice and habit, the horſe will be able to carry it with ſteadineſs and grace.

It is nevertheleſs rather a rude and compulſive implement; but the faults above-mentioned, being rather deſperate, require a deſperate remedy: nor is it improper to *prepare* a young and unmouthed horſe for the *Bitt*, for it will confine and place the head, by a gentle reſtraint, without diſquieting and alarming the mouth at firſt, ſo much as the bitt will do; which acting, upon the *Bars* and *Beard*, ſubjects the horſe to greater rigour.

The difficulty in uſing the *Martingale* conſiſts entirely in fixing it to a juſt meaſure, ſo as not to check the horſe, nor yet allow him in too wanton a liberty. This the horſeman muſt do for himſelf, and conſult the *Make* of the horſe, his temper, and manner of going, as his guide and director.

If the *Snaffle* is uſed with the reins faſtened low, it becomes a *Martingale*, or a better thing; becauſe the hand can make it ſtrict or eaſy, and *both* by turns, as the rider pleaſes, and the horſe requires.

CHAP. XI.

Of Caveſons.

THIS is an inſtrument, which, from the earlieſt days of modern horſemanſhip, even to the preſent time, has been employed and conſidered as the moſt effectual, and almoſt the *only* means of breaking and reducing an horſe to ſuppleneſs aud obedience. Many are the ſorts which have been invented for this purpoſe; differing from each other in no eſſential point, but in being of different degrees of mildneſs or ſeverity; and it is aſtoniſhing to what an exceſs of cruelty they were carried to anſwer the latter purpoſe; they are always tied over the noſe, and being made of iron, and armed with ſharp teeth, harrowed and tore the poor animal in a manner that might have made a *Butcher* bluſh,

bluſh, but of which the old horſemen ſeem to have been proud; it being a ſort of proverbial boaſt among them, that a *bloody Noſe* made a *good Mouth*; their chief intention being to reſtrain and bend the horſe by the *Caveſon*, and to ſave the *Mouth* at the expence of the *Noſe*; at the ſame time encumbering the horſe with both, nor conſidering, while they thought of *ſaving* the mouth, that is, not making it acquainted with the *Bitt*, that, till it had been properly worked and formed, it could never be true and faithful to the hand; and that in order to be *made*, it muſt firſt be prepared and ſeaſoned; and although a raw and ignorant mouth may be ſpoiled by a rough and injudicious hand, yet there is no *natural* mouth, however good, that does not require to be moulded, and wrought upon by the bitt, before it can be brought to ſuch a temper and feeling, as to act in a cloſe and delicate correſpondence with the hand which is to govern it. Upon this principle, therefore, of reaſoning, it muſt follow, that if an horſe is to be worked only by means of the *Caveſon*, and the bitt is to be inactive, or but ſlightly employed; let him be never ſo well dreſſed to the *Caveſon*, yet, when he comes to be rode with the bitt alone, as he ought ſometimes to be, his mouth, for want of practice, will be aukward and unformed, though years may have been ſpent to make him otherwiſe complete. The *Caveſon*, therefore, to be ſeen in its beſt light, and allowed in its fulleſt extent of merit, ſhould never be uſed but as *preparatory* to the bitt,

and as an engine to bend and ſupple the horſe. In which latter office, it certainly can boaſt a power much ſuperior to that of the bitt, and ſuch as muſt entitle it to the greateſt applauſe, were it not humbled by one unhappy circumſtance, that at the ſame time that it *bends*, it *pulls down* the head, and puts the horſe upon his *Shoulders*.

In ſpite of this inconvenience, it is nevertheleſs certain, that if the ſervices of the *Snaffle*, as abovementioned, were not known, the *Caveſon* muſt ſtand poſſeſſed of much praiſe; and as it is very efficacious in bending and ſuppling the horſe, may at leaſt diſpute precedence with the *Bitt*; while both, at the appearance of the *Snaffle*, which is *both* in *one*, and ſomething more, ought to retreat, and *hide their diminiſhed heads*.

CHAP.

CHAP. XII.

Of working Horſes in the Hand.

WE are to underſtand by the expreſſion of *working Horſes in Hand*, all thoſe leſſons and exerciſes, which an horſe is taught to perform without having a *Man upon his Back*, in order to prepare and qualify him to execute the different *Airs* of the *Manege*, or to anſwer other purpoſes, by forming his mouth, and ſuppling his limbs and body; the perſon who exerciſes him, *ſtanding or walking* by him, and directing and aſſiſting, ſo as to make him execute *unmounted*, the motions and airs he will be required to diſplay under the rider: the chief intention, however, of this method is purely to prepare him gradually for being rode, and the great *Advantage* of it is, that he can be attacked, and accuſtomed to his taſk, with more certainty, diſpatch, and ſafety to the *Man*, than if he bore him upon his back; for it is certain, that in this manner of working, the man being *on Foot* can be in no danger from any ſallies or miſbehaviour of the horſe; and although it is requiſite that an horſeman ſhould always act with reſolution, firmneſs, and courage, it yet is equally true, that he need not *court* danger, and on many occaſions, *the better part of valour is diſcretion*: again, the horſe himſelf, by being thus worked, is aſſiſted and ſupported by the hand,

hand, which conducts him, while it puts him into new poſtures, and demands motions from him, which, from the ſtiffneſs of his limbs he ſcarcely can execute; as a maſter leads the ſcholar he teaches to dance, till his joints grow pliant, and he knows how to balance his body, without a ſupporter. In all caſes likewiſe where the horſe reſiſts and rebels; or where, from natural ſtiffneſs, or ill temper, he refuſes to bend and take his ply; nothing that can be done with a man upon his back (were ſafety not conſidered), can be ſo effectual to bring him to reaſon, as to work him *unmounted*; becauſe more cogent arguments may be uſed, both to inſtruct him if he is ignorant, and to compel him to ſubmiſſion, if he with-holds it, from malice and obſtinacy.

This method of working horſes ſeems to have been unknown, in a great degree, to ancient horſemen; nor do the more modern writers appear to have made much acquaintance with it; as little mention of it is to be found in the many treatiſes compoſed by them; although this manner of working horſes has long been practiſed in *Maneges* of no mean fame, eſtabliſhed in different nations, particularly among the Italians, and in Germany.

An old Engliſh writer, and horſeman, who publiſhed, in the year 1624, a work, whoſe title is *Browne his fifty Years Practice, or an exact Diſcourſe concerning Snaffle-riding, &c.* ſeems to have been apprized (as far as he went),

went), of the utility of this kind of *Manege*, as well as of the neceſſity of raiſing the horſe *before*, and the advantage which the *Snaffle* has over the bitt when this is the horſeman's intention.

Another author, who mentions this method of working horſes, is an expert horſeman of the preſent day, and a diſtinguiſhed judge and patron of the art: this kind of *Manege* ſtands cenſured and condemned by him; and it is much to be lamented that the writer has aſſigned no reaſon for the ſentence he paſſes upon it; for as much as that if he had thought fit to have favoured the reader with any, they would probably have precluded theſe, which I now, with all deference, preſume to offer in its behalf *.

The old writer, *Browne*, directs us, in order to raiſe the head, and form the mouth at the ſame time, to make uſe of a *Snaffle*, the reins of which being ſufficiently long, were to run through a pulley, placed over the horſe's head, as he ſtood in his ſtall; a man being behind, gently and by degrees, drew the head upward, and as the horſe followed the rein, and raiſed his head, the man was inſtantly to ſlacken his hand, and gave him eaſe; then pull him up again, and ſo continue ſoliciting the mouth, and raiſing the head, till he had brought it to the pitch where he intended to fix it: at this point it muſt be held ſome time, the man remem-

* Vide a New Method of Breaking Horſes, by Henry Earl of Pembroke.

bering

bering to pull up, and eaſe and let down his head alternately; till by this conſtant and gentle practice, he will become ſo obedient, as to climb as high as the rein will lead him, will be light in the hand, and enabled to carry his head at a juſt and becoming height. This is working on one ſpot, or, as it is called in the *French Manege, ferme a ferme.* To this he adds another method, which he recommends in order to form the paces, and work the horſes progreſſively, or *at Liberty:* addreſſing himſelf to his ſon, for whoſe inſtruction he wrote, he ſays, "And now, loving ſon, I will heere, "with God's helpe, ſet you downe a perfect and unfal- "liable way how to teach your horſe without chafing "or heating him: firſt, I would have you put on his "muſroule and martingale; and then his bridle; then "put a ſurſingle about him, and put your martingale "to the ſurſingle; then take two good ſtrong lines (or "ropes) ſo long as will reach ſo farre behind the "horſe, as you may be in ſafety from his heels, then "make faſt firſt the one corde to the one ſide of the "ſnaffle, and the other to the other end of the ſnaffle; "then take the ends thereof in your left hand, and the "rod in your right; alſo then bring your horſe into "ſome large court, that is either walled or paled, and "there let one lead him by the head round about the "court, and come you after; then let him that doth "lead him goe from him, then put him forward upon "a foote pace, and guide him with your long reines,

and

" and bring him to and fro, that he may know your " hand, then begin to put him forward with your rod, " and make him trot faire and gently at firſt. Then " you may carry him ſomething harder at your hand, " and put him into an even trot, and you ſhall ſee him " preſently begin to goe proudlie before you; then as " ſoon as you ſee him ſettle himſelf never ſo little, to ſet " his feete to your liking, then ſtaie him preſently, and " make much of him, and give him ſome reward *, " and give him over for that time; and feede him well " with oates, and let him reſt one hour at leaſt; and " then take him out againe, and exerciſe him as you did " before, and you ſhall ſee preſently, if you ſharpe him " up, and ſhake your rod, that he will fall into a proud " trot preſently; and ever be ſure, that as ſoone as you " ſee him ſet but five or ſixe ſtrokes true, then preſently " ſtaie him, and make much of him: now you ſhall ſee " preſently at his firſt ſetting, whether he will have a " loftie trot, or a low trot; and if he begin with a loftie " trot, as no doubt if he be a metled horſe he will, then " you need not uſe any other helps to him, but the reines " and rod; but if he be of a ſlow mettle, and ſet his " feete thick and ſhort, and low withal, then you muſt " uſe the helpes † as here you ſee proportioned, and then

* Such as graſs, fruit, corn, bread, &c. which indulgencies were formerly of great account among thoſe who loved to lay a ſtreſs upon trifles.

† Rollers.

" you muſt put them on, and buckle them on every " foot under his foot-lock, and you muſt buckle them " ſtraite as you can, that they doe not goe round " about his legs; then you may bring him to the " practiſing place againe, and you ſhall ſee him take " up his feete finely to your liking. And thus you may " practice him ſtill, until he be ſo well acquainted with " them, that he will take up his feet ſo lofty and come- " ly as ſhall be to your liking; and when you have " him ſo perfect going on the one hand, then you may " change him to the other hand, and that will ſet his " body even that way he came.

" Now, when you have him perfect on either hand, " and he doth ſet his trot comely and ſtately, you may " venture to ſet a ſaddle on him, and the next time you " take him forth, let one that hath ſome underſtanding " take the reynes of you, and the rod in his hand, and " try if he can make him ſet, as you did; then you " may take his back, and take the bridle reynes in " your hand *, but let him ſcarcely feel your hand; " but let the other man carry him upon his long " reynes, as you did before; then if he doe performe " his trot as he did before, then you may carry him all " of the reynes: and if he doe performe his trot of

* No method ſo effectual as this upon all occaſions, and for all purpoſes, provided the men underſtand what they are about, and afford a mutual aſſiſtance.

" your

" your reynes, yet let the other man follow you ſtill, " that if he breake with your hand at any time, he " may helpe you: and ſo you may exerciſe him till he " bee ſo perfect as you ſhall think fitting, and you may " cut his trot ſhorter and ſhorter, till you have brought " him that he will * ſtand upon his trot, and trot both " forward and backward. You may not let the foot- " man goe from you, till you have him as perfect as " you deſire."

The following method of working *in hand*, ſtands likewiſe recommended by the ſame writer: having put the ſnaffle in the horſe's mouth, ſeparate the reins, and hold one in each hand; that is to ſay, if the horſe is to go to the right, hold the left rein with the left hand acroſs his neck, and the right rein in the other hand; the man ſtanding near the right ſhoulder; the inner, or right rein will help to bend, and the outward, or left, will raiſe, ſupport, and balance the horſe, while both hands playing with the reins, with gentle and eaſy motions, and by little and little, yielding and reſtraining ſucceſſively, will ſo win his mouth, that he will ſoon learn to know the hand, and this leſſon will produce the double effect, of *mouthing*, and making him ſupple at the ſame time.

* This expreſſion muſt mean *trotting in one place*, called in the language of the *Manege*, *Piaffing*, or *Footing*; and *trotting both forward* and *backward*, means advancing, or going backward, in the ſame *Time* and *Action*.

Another and better way of doing the ſame things, is to employ two men; one muſt ſtand before, or a little towards the *inner* ſhoulder, and taking the reins over the horſe's head bend him with that on the hand to which he is to go, and with the other balance and ſupport the fore part, playing with his hand to ſearch and quicken the mouth, remembering always to keep the head *up*, and to ſuch a point as the horſe ſeems to require, for which the horſeman's diſcretion moſt be his tutor. The province of the ſecond man is to keep at a due diſtance behind the horſe, to prevent him from running backward, and by animating him judiciouſly with the whip, to keep him up to his bridle, and make him collect himſelf, and go upon his haunches. Thus three points are gained, for the *Mouth* is worked, the horſe is *bent*, and put upon his *Haunches*, all in the ſame moment. It is to be remembered, that in giving theſe leſſons, the horſeman muſt have the aſſiſtance of a wall, or pales, otherwiſe the horſe may turn round, and elude his endeavours.

The foregoing leſſon may be modified, and branched out into many other, to attain different purpoſes, to remedy various difficulties, and be adapted to the temper, conformation, vices, or habits of different horſes: for although the fundamental principle and general intention be the ſame in all, yet the ſame ends may be attained by different means, as the ſame medicine may be given, and muſt be given under different forms, as the

the diſeaſe and conſtitution of the patient may demand. When an horſe is very clumſy, heavy in the hand, ſtiff, and headſtrong, vicious, or apt to ſtrike with his fore feet, or rear, a *Stick*, or *long Pole*, ſhould immediately be called in, and the mode of working him ſhould be ſomewhat changed. The method is this: the *Stick* being faſtened by a ſtrap and buckle through the hole of the ſnaffle, where the reins run, a man muſt place himſelf before the horſe, and hold the ſtick at arms length, not tying it ſo cloſe, as not to leave room for him to make it play, as he gently draws it backward and forward, to refreſh and enliven the mouth; the other man muſt take a long rein, and fixing one end near the pommel, or lower, towards the girths, if need be, muſt put the rein through the hole of the ſnaffle, and holding the other end, will place himſelf behind, or near the *inner* haunch; pulling and yielding the rein, from time to time, with a judicious hand, and animating the horſe with the whip to make him advance; while the man who holds the ſtick will check and reſtrain him from going too faſt; ſo that by the *Colliſion*, if I may ſo ſay, of theſe contrary operations, the horſe will *unite* himſelf, will make his haunches bend and play, have his mouth made ſenſible, his vices prevented, or corrected, his neck and ribs ſuppled, and the whole animal made fit for the rider.

In order to bend the ribs by the means of this inſtrument, the horſe's head muſt be pulled round, or towards

wards the *Center*, while his *Croupe* will be turned more towards the wall, or from the *Center*; and by being thus as it were, in a *Vice*, he cannot eſcape, but muſt bend himſelf to the poſture exacted by the horſeman, making, as he goes, his inner fore leg croſs over the outward fore leg, and the hinder legs to act the ſame part, ſo that he will be in the true and juſt attitude of what is unmeaningly termed by the French horſemen, *Epaule en dedans*, but termed more juſtly by the Duke of Newcaſtle the *Head* towards the *Center*, and the *Croupe* from it; or, in his own words, for he wrote in French, *Tete en dedans, Croupe en dehors.* Farther, when an horſe, from ſtiffneſs of limbs, ignorance, aukwardneſs, a dead mouth, ſullen temper, or whatever other cauſe, refuſes to go backward, no argument will convince him ſo fully as this plain inſtrument; nor can any method be found more advantageous for working in circles, eſpecially if it is accompanied with a rein tied to the girth, or pommel of the ſaddle, as the horſeman chuſes, or a long rein held in the hand, to bend and make him look into the circle. The benefit reſulting from this leſſon will be, that the *Stick*, from its ſtiffneſs, will ſo control and guide the horſe, that it will oblige him to tread the circle with truth and exactneſs; that he can be carried *out*, or from the man who holds it, and is the *Center*, or brought *to* him at pleaſure; that the head and fore part may be raiſed, the mouth attended to, and the horſe ſuppled all together. Nor can

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the leſſon itſelf of working horſes with the *Longe*, as it is called, or circularly, although greatly improved, by doing it in the manner above-mentioned, be too much recommended and enforced. For it is ſo certain and infallible a method both to make horſes ſupple and ready, and to keep them ſo, that the horſeman ſhould never loſe ſight of it, but practiſe it from time to time, with almoſt all his horſes, in whatever rank or degree they may ſtand in his *Manege*: for the young and unformed it is their alphabet; for the more learned and expert, they muſt be perfect indeed, not to be better for its aſſiſtance, eſpecially after any conſiderable interval of reſt and diſuſe.

So many and eſſential are the benefits which are to be derived from it, that it muſt be deemed the foundation of the art of managing horſes, ſince none can be well practiſed in it, even the vileſt, but will be improved and mended by it. It contributes greatly to make them nimble and alert, and to preſerve and encreaſe their wind. It teaches them to ſhift and deal their feet; it makes their ſhoulders ſupple and active; it bends their necks and ribs; it makes them ſtep out and cover their ground with a bold and open action; it works the haunches; makes the horſes light in the hand, and gives them ſpirit and reſolution; teaching them patience at the ſame time, making them willing and ready to go to either hand indifferently; it fixes their attention, calms and reduces an angry temper, prevents

or corrects vice and rebellion, and in general diſpoſes and qualifies the horſe for almoſt every ſervice which man can expect from him.

Such are the fruits of this leſſon, which, if practiſed in the manner recommended above, may be gathered in a ſhorter time, and in a better condition, than the *Longe*, or long rein can beſtow. Nor does the utility of the *Stick* end here, it may be extended with ſucceſs to almoſt every *Air* of the manege; the *Pyrouette* *, in the horſe's length, or from *Head to Tail* alone excepted, and that becauſe in this *Air* the man who holds the ſtick muſt be too near the horſe not to interrupt him.

It muſt be remembered, that two men are neceſſary for working in this manner, unleſs in inſtances of ſome horſes, which are ſo tractable and perfect as to work almoſt ſpontaneouſly, and which, for that very reaſon, need not be put to theſe leſſons at all, unleſs it be purely to ſhew the willingneſs and addreſs they ſeem happy to be called upon to diſplay. When the horſe is to be worked *ſingle-handed*, or by one perſon only, the rein on the ſide oppoſite to the ſtick ſhould be tied to the pommel of the ſaddle, or the girths, at the diſcretion of the horſeman, who muſt vary the poſition of the ſtick, according to the manner of working.

* Or *Girouette*, ſignifying a *Weathercock*: the horſe turning round like one. The French word, *Girouette* comes from the Latin word, *Gyrus*, a round, or circle.

The

The rigour and ſtiffneſs of the ſtick, harſh as it may appear, can be ſoftened and qualified even to gentleneſs, by the diſcretion of the hand which holds it; and thus may be adapted to all ſorts of horſes; irreſiſtibly ſtrong, and commanding with thoſe which are furious, ſtiff, and headſtrong; and mild with thoſe which are mild: when to act theſe different parts, how to vary, ſometimes to mix them, and to go from one degree almoſt inſenſibly to another, muſt depend ſolely upon the judgment and ſagacity of the man who holds it, and is to be acquired only by nice obſervation, practice, and experience; while the ſame rules which are given for holding a *Bitt*, may equally be applied to this implement, with reſpect to the effects of the hand, which is to play the ſame tune, although upon a different inſtrument.

To proceed: beſides this method of working with the ſtick, and which is *inſtar omnium*, I will beg leave to add a few more, which, in particular caſes, will have their merit, and greatly aſſiſt the horſeman to accompliſh his wiſh.

The *Pillars* have already been conſidered; ſomething ſtill, not unworthy, perhaps, to be called an improvement, may be added, which has reference to them. The intention of working horſes in them are various, viz. to *unite*, or *put them together*, by obliging them to bend their haunches; to form them to the *high airs*, and for other reaſons, as mentioned already. Their efficacy

in moſt things is great and certain, nevertheleſs, in ſome inſtances, deviations muſt be made from the common manner of uſing them, or their end will be perverted, and they will do more harm than good; as in the inſtance of an horſe which is apt to *retain* himſelf, or hang back; if ſuch an horſe were at firſt to be put into the pillars, and tied ſhort in the uſual way, inſtead of being driven vigorouſly forward, as he ought to be, he would be only confirmed in his failing, and the pillars, not allowing him room to be lauched forward, inſtead of a wholeſome medicine, would become a poiſon. It may notwithſtanding be indiſpenſibly neceſſary to *unite* this horſe, and ſhorten and raiſe his action. Upon this occaſion, the pillars, perhaps, are not totally to be rejected, but their ſeverity ſhould be weakened ſo far as to allow the horſe more liberty than the common method will permit. By placing him, therefore, between the pillars, as repreſented in the * print, he will be more at liberty, and yet, if his mouth be good, and under a ſufficient degree of reſtraint, he will *mark* his *Time*, and *unite* himſelf to a certain degree; while the perſon who ſtands behind, has the advantage of placing his head, and bending him, as he thinks proper; and the confinement not being ſo ſtrict as when he is placed

* Upon this occaſion, and indeed once for all, it will be neceſſary to deſire the reader to turn to the prints; which, to uſe a well-known elegant expreſſion, by *ſpeaking to the Eyes*, will declare their meaning ſooner, and more clearly, than any verbal explanation whatever.

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in the uſual manner, he may be at once *united*, and *driven forward*; the ſkilful horſeman, however, will never put him to this leſſon till he has been previouſly worked, ſo as to have attained ſome degree of ſuppleneſs, ſome certainty of mouth, and ſome notion of the *Union*, which may be done by means of the *Stick*. When he is advanced thus far, and the horſeman perceives that he ſtill does not work with ſufficient boldneſs and freedom, it will be proper to remove him from the pillars, to give him more latitude, and to work him *at Liberty* in the middle of the riding-houſe, in the manner and attitude repreſented in the *Print* annexed; bending him to either hand, or alternately to both, as he thinks fit.

No method can be more powerful to *unite*, and cure the habit of *retaining* himſelf, in the ſame moment, than this: nothing will pull up his forehand, make his mouth, and give him a firm and light *Appuy*, more expeditiouſly, or more ſurely, while it teaches him to acquire a *Time*, or *Cadence* in his ſteps, to bend his knees, and to poiſe and balance himſelf upon his legs with juſtneſs and grace; and if his hinder feet ſhould not have ſufficient ſpring and motion, or be what is underſtood by the French term *enterré*, that is, that he only bends his haunches, without moving his feet, or lifting them from the ground, which is the caſe with many horſes when confined in the pillars, or upon the ſame ſpot; no diſcipline will rouſe them into life and motion, and make

them accompany and keep time with the action of the fore legs, or preſent the horſe in ſo ſtriking and beautiful an attitude, like this efficacious and pleaſing leſſon, which may not improperly be called working in the *moving Pillars*, for ſuch in reality it is, ſince the men and the cords guide and control the horſe, as much and more than any ſort of fixed pillars could do; for they follow and accompany him in all he does, mixing liberty and reſtraint aptly and judiciouſly together. When an horſe is ſufficiently ſuppled and adjuſted, he may likewiſe be worked with his head, or croupe to the wall, or in the middle of the riding-houſe by *one* man alone.

For this purpoſe, the man muſt place himſelf on the ſide of the horſe oppoſite to that which he bends him, and either holding the rein on that ſide to which he bends him, in his hand, acroſs the horſe's neck, or tying it to the girths or pommel of the ſaddle, and keeping the other rein in his other hand, guide and conduct him as he ſees proper, uniting and keeping him together, and taking care that the fore leg of that ſide to which he looks, and is bent, when upon a ſtrait line, always leads and advances before the other; for were he to *look* one way, and *go* another, it would be as great an incorrectneſs in horſemanſhip, as what in grammar called a *Falſe Concord.*

Another manner of working an horſe, is, by the means of an elevation, as a bank, a form, or bench.

This leſſon may be given by one perſon, or two: when the horſe is patient and tractable, one man may ſuffice; if he is troubleſome, and apt to run backward, another muſt be placed, ſomewhat behind, to aſſiſt the man who is upon the bench, and keep the horſe in ſubjection. The intentions of this mode of working, are to *unite* the horſe, to pull up his fore hand, and eſpecially to prepare, and form him to the *high Airs*.

To theſe, where the chief purpoſe is to bend the horſe, we may add another method of much efficacy for compaſſing this end. A cord being fixed in the wall, place the horſe ſideways to the wall, faſten the end of the rope to the *Eye* of the ſnaffle, or if there is reaſon to think this may hurt his mouth, put on a collar, and fix the rope to the collar, on the ſide next to the wall; and on the other ſide a long running rein to the bridle; let a man ſtand behind, and pulling this rein, endeavour to bend, and *put him together* at the ſame time, which he probably will ſoon accompliſh; for the wall confining on one ſide, and the rein attacking on the other, the horſe will, more or leſs, be compelled to ſubmit.

Such are the rules, and ſuch are the precepts which compoſe an *Art*, which, to a certain degree, is not only uſeful, but even *neceſſary* to be known to all who may ever be deſtined to get upon an horſe; and although few perſons may be called upon to go into the *Depths* and *Refinements* of the *Science*, yet it is certain, that both the man

man who is ſomewhat verſed in it, and the horſe which has been prepared and enabled by it, to do what is required of him for the ſafety and eaſe of the rider, will be benefited and improved by it; as a *Tree* is the better for being *pruned*, and the *Earth*, when properly *ploughed and cultivated*, will yield its fruits in fairer condition, and larger abundance.

The merit of the inſtructions ſet forth in the *firſt* part of this volume is too acknowledged and eſtabliſhed to require any enforcement, or want any commendation: in ſome places, nevertheleſs, I have ventured to *hazard* ſome remarks, and to make ſome light ſtrictures, where I am ſo unfortunate, perhaps ſo miſtaken, or ignorant, as to diſſent from the accompliſhed and admired writer who * *originally* gave them to the world: theſe, with the reſt, are now ſubmitted to the *Judgment* and *Candour* of the Public.

At the tribunal of the *firſt*, the Author trembles with fear and diſmay; to the other he cannot approach totally devoid of *Hope*; ſenſible as he is of the goodneſs already conferred upon him, and reflecting, as he does, with every ſentiment of gratitude and reſpect, under † *whoſe Patronage*, theſe volumes, unworthy as they are, have the advantage and honour to appear.

* Monſ. Bourgelat. † The Subſcribers.

FINIS.

EXPLANATION of the PLATES

IN THE

SECOND VOLUME.

FRONTISPIECE. A naked men endeavouring to hold an horſe. Minerva preſenting a Bitt.

PLATE 1. A man working an horſe by means of a pulley, page 231.

PLATE 2. A man working an horſe with rollers on his feet, at *Liberty*, page 233.

PLATE 3. Working with the ſtick, page 237.

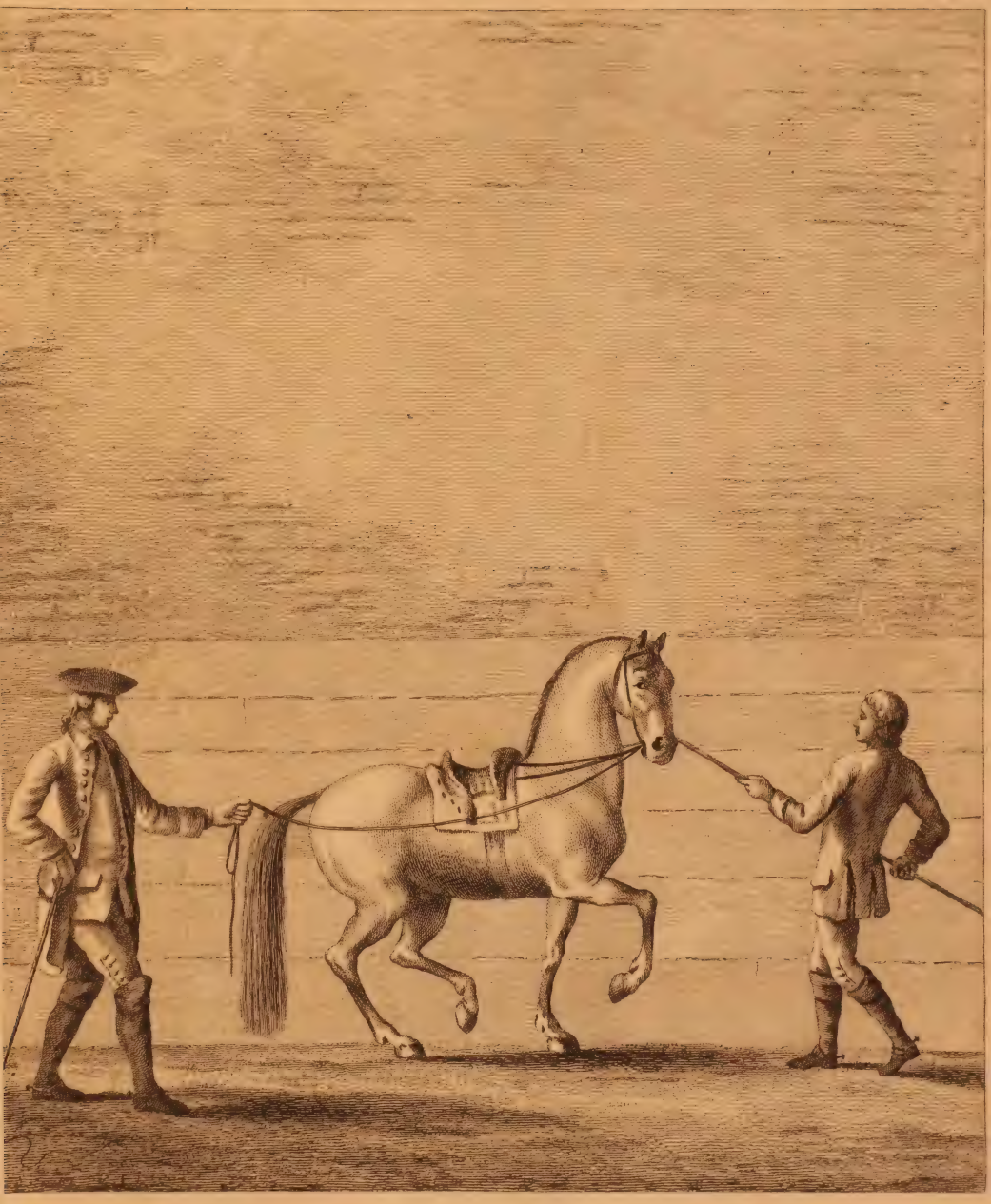
PLATE 4. An horſe working in the pillars with long ropes, page 241.

PLATE 5. An horſe working at *Liberty* with long ropes, or moving pillars, page 243.

PLATE 6. A man on a bench, or elevation, working an horſe, page 245.

ERRATA in the SECOND VOLUME.

Page 1, line 5, *almoſt by each maſter*, dele *by*.
5, l. 26, for *avails*, read *avail*; l. ult. for *would be lifted*, read *would he be lifted*.
7, l. 2, for *that there is been the motions*, read *between the motions*.
14, l. penult. for *counterbalancing*, read *and you muſt take care to counterbalance*.
15, l. 9, for *is not*, read *it is not*, &c.
19, l. 27, *Compel him then*, dele *then*.
20, l. 5, for *the make*, read *their*, &c. l. 14, for *creatures*, read *creature*.
22, l. 6, *make him be vicious*, dele *be*.
23, l. 7, for *view*, read *viewing*, &c.
25, l. 25, for *ſpaving*, read *ſpavin*.
32, l. 3, *to make them*, dele *to*, &c.
40, l. 14, for *who*, read *which*.
47, l. 1, for *hind*, read *hinder*, &c.
55, l. 3, for *of*, read *or*.
64, l. 23, read *and conſiſt*.
76, l. 16, for *go forward*, read *to go forward*.
84, l. 23, for *forward*, read *toward*.
100, l. 8, for *hind parts*, read *hinder parts*.
102, l. 5, for *time*, read *times*.
103, l. 17, for *large*, read *larger*.
108, l. 1, for *freely*, read *free*.
109, l. 23, for *do*, read *does*.
117, l. 5, dele *as*.
144, l. 14, for *curvets in the mezair*, read *or in the mezair*.
197, l. 11. for *arts*, read *art*.
205, l. 8, for *lenities*, read *lenitives*.



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